

THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 2933.

SATURDAY, JANUARY 12, 1884.

PRICE
THREEPENCE
REGISTERED AS A NEWSPAPER

ROYAL INSTITUTION of GREAT BRITAIN,
Albemarle-street, Piccadilly, W.

TUESDAY NEXT (Jan. 15), 8 P.M., R. STUART POOLE, Esq., LL.D. First of Two Lectures 'On the Interest and Usefulness of the Study of Coins and Medals.' Half-a-Guinea the Course.

THURSDAY (Jan. 17), 8 P.M., PROFESSOR ERNST PAUER. First of Six Lectures 'On the History and Development of the Music for the Pianoforte and Organ.' Price, 10s. Extra, 12s. (with Musical Illustrations on these Instruments). One Guinea.

SATURDAY (Jan. 19), 3 P.M., PROFESSOR HENRY MORLEY, LL.D. First of Six Lectures 'On Life and Literature under Charles I.' One Guinea.

Subscription for all the Courses in the Season, Two Guineas.

FRIDAY (Jan. 18), 8 P.M., PROFESSOR TYNDALL, D.C.L. F.R.S., 'On Rainbows.' 9 P.M.

FRIDAY (Jan. 25), 8 P.M., H. H. JOHNSTON, Esq., 'On Kilima-njaro, the Snow-clad Mountain of Equatorial Africa.' 9 P.M.

Members and their Friends only admitted to the Friday Meetings.

BRITISH ARCHAEOLOGICAL ASSOCIATION.—

The FOURTH MEETING of the SESSION will be held on WEDNESDAY NEXT (Jan. 17), 1884, at 8 P.M., at Savile-turrell, Piccadilly. Chair to be taken at 8 P.M. Antiquities will be exhibited, and Short Papers read:—'The Remains found in the Anglo-Saxon Tumulus at Taplow, Bucks,' by Dr. JOSEPH STEVENS.

W. DE GRAY BIRCH, F.S.A., Honorary

E. P. LOFTUS BROCK, F.S.A., Secretary.

ROYAL HISTORICAL SOCIETY.—THURSDAY,

January 18, 1884. The following Papers will be read:—
'The Saxon Invasion. Its Influence on our Race and History.' By J. FOSTER PALMER, L.H.C.P. F.R.Hist.Soc.

'The Language and Literature of the English before the Conquest and their Effect on the Norman Invasion.' By the REV. ROBINSON THORNTON, D.D. F.R.Hist.Soc. F. EDWARD DOVE, Secretary.

11, Chandos-street, Cavendish-square, W.

ROYAL ASIATIC SOCIETY.—MONDAY,

January 21st, at 4 P.M. Mr. ROBERT N. CUST, Hon. Sec. R.A.S., will read a Paper 'On the Origin of the Indian Alphabet.'

W. S. W. VAUX, Sec. R.A.S.

F R O E B E L S O C I E T Y .

The ANNUAL MEETING will be held in the Hall of the Society of Arts, John-street, Adelphi, on FRIDAY, 18th January, 1884, at 7.30 P.M.

J. G. FITCH, Esq., M.A., in the Chair.

S. John-street, Adelphi, W.C. J. FENTON, Secretary.

VICTORIA INSTITUTE.—Meeting MONDAY,

January 21 (by kind permission), at the Society of Arts' House, John-street, Adelphi. Sir EDMUND BECKETT, Bart. Q.C., will read a Paper.

Applications from those desiring to join as Members or Associates should now be sent in to the Secretary, Victoria Institute, 7, Adelphi-street.

LONDON SOCIETY for the EXTENSION of UNIVERSITY TEACHING.

SESSION, JANUARY—APRIL, 1884.

Prof. E. S. BEESLEY will Lecture 'On European History' at Cottenham-street; Mr. J. COLLINS 'On English Literature' at Battersea, Croydon, Hackney, Islington, Stoke Newington, and Wimbledon. Prof. S. K. GALT 'On the Art of War' at Westminster, and St. Paul's Church-street; Prof. F. W. RUDLETT, F.G.S., 'On the Geology of South-Eastern England' at Croydon. Prof. H. G. SEELEY, F.R.S., 'On Physical Geography' at Blackheath. Mr. S. B. J. SKERTCHLY 'On Anthropology' at Lewisham.

The fees vary, according to the district, from 1s. to 2s.

For Prospectuses and Information concerning other Courses of Lectures to be delivered during the ensuing Session apply to the Secretary, E. T. COOK, Esq., M.A., 22, Albemarle-street, W.

ANTHROPOLOGY—A COURSE of SIX LECTURES 'On Primeval Man' will be delivered by Mr. SYDNEY B. J. SKERTCHLY, F.G.S., M.A., at South-place Institute, Finchley, on TUESDAY EVENINGS, at 8 o'clock.

Subjects:—

January 22.—Flint and its Connections with Man's History.

January 29.—The Two Stone-Ages.

February 5.—The People of the River-Drifts.

February 12.—The People of the Caves.

February 19.—Man and the Glacial Epoch.

February 26.—Man's Probable Origin.

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SATURDAY, JANUARY 12, 1884.

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LITERATURE

The Conquest of England. By John Richard Green. (Macmillan & Co.) This volume, the last and unfinished work of an author whose untimely death it teaches us to deplore, is a continuation of the history begun in the 'Making of England,' a book already noticed in these columns. England was "made," in Mr. Green's understanding of the word, when Egbert ruled from the Forth to the English Channel. The present work carries on the story to the completion of the Norman conquest, though the latter part, as the editor explains in her preface, is but a sketch. Although Mr. Green could hardly touch any period without displaying his buoyant originality, the unfinished condition of the chapters which deal with our history after the death of Cnut is less to be regretted since that is a period which Mr. Freeman has made especially his own. We may only be the more thankful that Mr. Green was spared to bridge over the gap between Egbert and Edward, and to enlighten with his picturesque and vivid sympathy and his singular descriptive power one of the dimmest and in other hands the dreariest periods of our history.

The tale of the last two years of Mr. Green's life, and of the sufferings under which this volume and its immediate predecessor were written, as told by his widow in her simple and touching preface, forms one of the noblest stories of human effort and endurance, of high aims maintained in the face of certain and rapidly approaching fate, that the annals of literary work can produce. Many authors have died in harness, many have written brilliantly in the midst of trouble or disease, but few have worked so courageously or successfully under the very grasp of death. To the end, while Mr. Green's physical strength was fast ebbing away, his mental vigour and the clearness of his intellect seem to have remained unaffected. We have no hesitation in saying that the opening chapter of this volume, which, as Mrs. Green tells us, was the last piece of work he did, is in insight, sympathy, and comprehensive grasp of the subject, not surpassed by any other passage in his writings. The picture of England

under Egbert, the appreciation of the influence of Christianity on society and law, of the habits and feelings which hindered the growth of justice, of the social and political results of England's consolidation into the three kingdoms, may take its place along with the well-known picture of the England of Elizabeth. One of the most vivid episodes in the 'Making of England' is the story of the death of Bede. If we did not know that Mr. Green had already told the story in similar words elsewhere, we might almost suppose that in penning it he was thinking of his own approaching end, so like it was in the most essential respects. But Bede lived to finish the work on which he was engaged; Mr. Green was forced to leave his work unfinished.

It is only the first six chapters of this volume that can be regarded as giving the author's final views, and even these would, no doubt, have been amplified and improved under a last revision. The constitutional side of the subject is somewhat neglected: the account of the Witenagemot, for instance, in chap. i. is fragmentary and insufficient. This, however, is less important because this branch of the subject has been fully treated by other writers, and it must be remembered that Mr. Green always made it his main endeavour to bring the social life and the literature of our ancestors before the eyes of their descendants. It was by his descriptive power, his faculty for calling up a living image of a man or a society, and for combining scattered details into one artistic whole, that Mr. Green was distinguished beyond other writers of our day. His talents in this respect are, as we have already hinted, as plainly displayed in this volume as in any other work of his. We may select, as especially vigorous and sympathetic, his account of the Vikings in their Norwegian home (chap. ii.); the whole chapter (iv.) on the reign of Alfred, explaining the policy, aims, and literary work of the greatest of our early kings; and the sketch of England in the time of Dunstan (chap. vii.). It is a striking thought with which Mr. Green connects the raids of the Northmen and the expeditions of Cortes and Raleigh. In a noteworthy passage he traces the results of the Danish wars on the England of Alfred's day, the breakdown of the older military system necessitating Alfred's reform of the fyrd, the development of the thegnhood, and the creation of a navy. With Alfred's efforts to restore letters to his country Mr. Green has special sympathy, and he shows clearly the debt we owe to the first writer of English prose. "As yet," he says,

"English prose hardly existed.....It was from Alfred's day that this tide of literary fashion suddenly turned. English prose started vigorously into life. Theology stooped to an English dress. History became almost wholly vernacular.A national literature, in fact, sprang suddenly into existence which was without a parallel in the Western world.....English was not only the first Teutonic literature, it was the earliest prose literature of the modern world."

In these and many other passages we note not only the vigour of Mr. Green's mind, but an advance upon his earlier work. "He died learning" was the epitaph which he selected for himself, and this volume gives ample proof that the claim was just.

One of the most remarkable features of the 'Making of England' was the use made of the physical characteristics of the country, its forests, heaths, and fens, to determine the routes taken by the invading hosts and the steps in the development of their conquests. In the present work geography could not become to the same extent the handmaid of history, but Mr. Green has frequent recourse to the former science, and in elucidating the boundaries of the great earldoms, or the divisions of the country between Englishman and Dane, a knowledge of the limits of the original settlements is shown to be indispensable. This geographical knowledge, for instance, has enabled Mr. Green to correct a common and important error, which connects the treaty, still extant, called the "Peace between Alfred and Guthrum," with the Peace of Wedmore of 878. It is now shown conclusively to contain the terms of the peace which brought to an end the second war in 886. Again, in his account of the formation of the shires, which, however, the preface tells us, is incomplete, Mr. Green traces the gradual extension of the system northward from Wessex, and gives good reason for supposing that the shires of Mercia are not, as has been believed, the work of Alfred, but of a later king. Connected with this faculty for grasping and applying physical and political geography is Mr. Green's remarkable power of treating the history of towns. Mr. Freeman remarks, in the preface to one of his volumes, that it was Mr. Green who first taught him to regard a town as possessing a corporate individuality of its own, endowed with a kind of personal interest. In this volume the growth of London and our other principal towns is vividly narrated, and at the same time connected with the broader life of the country at large. It may, indeed, be regarded as one of the chief advances made of late by historical science in this country, that the full importance of geographical study in illustrating early and mediæval and even later history is at last beginning to be recognized, and this advance is largely due to Mr. Freeman and Mr. Green. Philology also is pressed into the service, and our author makes excellent use of dialectical differences as well as of the local nomenclature of "by" and "dale" and "thwaito" to determine the political boundaries of the provinces into which England was divided. Here and there we may feel inclined to differ from Mr. Green's derivations. If Grimm's law forbids us to connect the Yorkshire wapentakes with the *day* on which a view of arms for the district was held, the conferring of arms on the young freeman of full age gives a more natural explanation of the origin of the term than that which is offered by Mr. Green (p. 120). Again, the analogy of Dorsetshire and Somersetshire forbids us to follow Mr. Green in drawing from the presence of the *t* in Wiltshire the conclusion that the original form of the word was necessarily Wiltonsire rather than Wilsetsire. The question is important, for its solution throws no little light on the stage of civilization reached by central and western Wessex respectively in the eighth century; but the solution in a case like this is to be looked for in documentary evidence rather than in philological assumptions.

We had thought, too, that the more obvious derivation of the name Oxford was obsolete, till we found it revived by Mr. Green, who says (p. 437): "The name of the place tells the story of its birth. At a point where, &c., a wide and shallow reach of river offered a *ford* by which the cattle-drovers of Wessex could cross the stream." If it is true, as Mr. Green says (p. 144, note), that the earliest trace of the name is to be found in the coins of Alfred minted at "Oksnaforda," this is, of course, opposed to the hypothesis of a Celtic derivation, otherwise we should have been half inclined to attribute Mr. Green's mention of the "cattle-drovers" to that abhorrence of the British connexion which is characteristic of his school. We are glad, by the way, to see that Mr. Green does not enumerate, among Alfred's many claims to our gratitude, the foundation of a university at Oxford. That fable, temporarily resuscitated by the millenary anniversary which was celebrated there a few years ago, may now perhaps be suffered to fall into oblivion.

The seventh and eighth chapters, on "The Great Ealdormen" and "The Danish Conquest," are, as we are informed in the preface, part of Mr. Green's later work, but were left in an unfinished state. It cannot be said that much want of finish is discoverable in them, and they contain a mass of information and a considerable number of ideas which throw new light on the subjects of which they treat. The seventh chapter, more especially, brings out very clearly the fact that Cnut's earldoms were no new institution, as in the ordinary handbooks they are generally assumed to be, but were merely the continuation and development of a system followed, with certain modifications, by every English king since Egbert. The coincident but mutually counteracting tendencies towards unification and disintegration, towards monarchy and feudalism, are admirably handled in this chapter, and Mr. Green lays due stress on the downward step taken in the creation of an ealdormanry of English Mercia in the time of Eadwig. The last three chapters of the book were written, we are told, as far back as the year 1875. The most important of them is that on the reign of Cnut, a king the greatness of whose character and work is brought out more clearly by Mr. Green than by any previous writer. In the introduction of a regular and permanent administrative system, with a staff of secretaries and a "High Thegen," we see the first important step towards the elaborate method of government, with its "Justicarius," its "Curia" and "Exchequer," established by the Norman and Angevin kings. Cnut takes up a higher position as the forerunner of William I. and Henry II., and another set of facts falls into its place as paving the way for the changes of the Norman conquest. It is, in fact, the same lesson that is impressed upon us with increasing force by every fresh glimpse we get into the past, that political evolution, like nature at large, is not revolutionary, but gradual. Egbert did not revolutionize England or make any great step towards unity when he became supreme in 829. He only ruled over a little more of Britain than Oswald or Offa, and the whole of Mr. Green's last volume teaches

us how vague and imperfect that supremacy was, and how much had yet to be done to transform the "imperium" of Egbert into the sovereignty of William.

The chief interest of Mr. Green's last two chapters lies in observing the difference between his view of the chief actors and that of Mr. Freeman. It was impossible for Mr. Green to add much to our information on the period of the Norman conquest, but it is well to have another, and, we must add, a most impartial, view of the characters presented to us. In Mr. Freeman's eyes nothing that Godwine and Harold do can possibly be wrong; Edward is nothing but a priest-ridden imbecile, the plaything of the Normans; Robert of Jumièges is a foreign traitor. Mr. Green, with all his sympathy for the cause of English freedom, shows these persons in a different light. "Godwine," says he,

"was, in the range of politics, unfettered by scruples.... His indifference to the moral judgments of the men about him found expression in whatever share he may have had in the murder of Alfred, and in his steady adherence to the son whose crimes had openly outraged public feeling. His far-reaching ambition and keen selfishness were seen in the aggrandizement of his house, and in the vast wealth at his command, as well as in the dexterous use of it."

At the same time he gives Godwine the fullest credit for political ability and originality of view. Harold fares worse at his hands:—

"Take him at his best, there is little more than a sort of moral conservatism, without a trace of genius or originality, or even any attempt at high statesmanship. Take him at his worst, and we can hardly fail to see a certain cunning and subtlety of temper that often co-exists with mediocrity of intellectual gifts.... The character of the man and his rule is to be gathered, not from an hour of heroic struggle, but from the years that preceded it. A policy of mere national stagnation within and without sprang from the natural temper, the poverty of purpose, the narrowness of conception of a mind which it is impossible to call great."

The vigour, impartiality, and independence of these remarks intensify the regret which not only every reader of English history, but every Englishman, must feel, that the author should, in the very fulness of his knowledge and his powers, have been snatched away from a task for which no one now alive possesses his peculiar qualifications. We cannot conclude without expressing the obligations we feel to Mrs. Green for the admirable way in which she has set in order and connected the scattered materials out of which the latter portion of the book had to be brought together; for the maps, notes, and index which she has added, as well as for the portrait, in which any one who knew Mr. Green will recognize an admirable likeness of that face which, worn and pinched by sickness as it was, could be deprived by nothing short of death of its energy and fire.

India: the Land and the People. By Sir James Caird, K.C.B. (Cassell & Co.)

THESE notes of the author's tour in India as member of the Famine Commission are copiously interspersed with observations on various matters connected with agriculture, land revenue, and the condition generally of the cultivating classes. The questions them-

selves are of the highest importance, and the observations of a distinguished authority, "accustomed," as he describes himself, "to seek reasons for diversity of systems affecting the prosperity of those engaged in the cultivation of the land, which is the chief business of the population of India," necessarily invite attention. It is, therefore, to be regretted that instead of giving these as they were probably written down in his diary, the author did not embody in a separate chapter his matured views on some of the more important points on which he touches. As it is we find suggestions on abstruse and debatable points of Indian administration, and decided opinions on the country and crops as seen from the railway, delivered with confidence before he had been three days in the country. His notices of the principal localities visited, which are now familiar, by description at least, to every one, have, naturally perhaps, no special point of interest; but it may be noted that after seeing most of the great cities of India he gives the palm for picturesqueness to Bombay. The character of the landscape has more attraction for his eye. Passing through Behar, he writes:—

"The country is richly cultivated, with many temples and tombs among the gardens and potato fields. The land is beautifully managed, in fine fields of tobacco, linseed, and the small squares of poppy for opium. Palm trees are now seen overtopping every woodland, many single, some in avenues. Vast sweeps of verdure stretch away from the railway in the rice districts, gram and other late corn crops now in many places covering the ground from which the rice has been carried. The plantain, with its broad shining leaves, throws its cooling shade over the workers at the wells. Parrots and other birds of gay plumage perch on the telegraph wires. Verily it is a goodly country, from Mooltan to Calcutta a splendid plain of good land, for 1,600 miles."

Or a scene like the following strikes the great Scottish agriculturist with all the charm of novelty:—

"We found the rice crop being harvested. It was various in yield; some not over 400 lbs. an acre, some over 1,200 lbs. It is reaped with a sickle, the reapers sitting on their heels, and laying it down in sheaves, which later in the day are tied up and then placed in bundles of about twenty sheaves, tied neatly with a thin straw rope, and all carried home every evening on the heads of the reapers. Nothing is left loose in the field. We followed it to the threshing floor, and here seven oxen in a row, tied together, were walking over it round a fixed centre, and treading out the corn, the oxen 'not muzzled.' A little further was the heap, previously threshed, being winnowed by being skilfully held aloft and lightly shaken in the wind, while the chaff and dust were blown away. In the outhouse of the owner was a woman husking the rice, by standing on the end of a pole balanced so that the other end gently hammered the grain and separated it from the husk. In another outhouse was an ox grinding oil-seed for the supply of oil to the family; and still further, but out of doors, a small sugar mill pressing the sweet juice from the cane, which was then poured into the heated pan and evaporated and boiled into sugar. All these various industries we saw going on amongst these intelligent villagers, all of whom seemed to have their own special work to do."

Intimately interwoven with the special subject of the inquiries of the commission is the question of the relations between the Indian cultivator and the money-lender, and

the measures recently introduced to mitigate the evil seem rather to have increased it. The difficulty, as the writer points out, is "to find out a manner of utilizing the indispensable Bunyia, without so much limiting his legal remedy as to create the need of more stringent terms on the borrower." The author believes that the prohibition in force in the native states, against pledging the land as security, is sufficient safeguard against the evil. But it is probable that the safety of the debtor in a native state is at least equally due to the general uncertainty of legal proceedings and legal remedies there as compared with our own territories.

Another measure Sir James suggests is to return to the old system of payment in kind, which would at least obviate the need of recourse to the Bunyia for ready money; and if only a certain proportion of the crop, instead of a fixed amount, were taken by Government, not only would the cultivator be disposed to let his fields lie fallow in rotation, instead of exhausting them, but he would not be unduly weighted in bad years. But besides the difficulty, not probably insuperable, of providing against imposition, there is another, not noticed by the author, which presents itself to the official mind, to wit, the difficulty of reconciling the wide fluctuation of revenue, which would occur every year, with the exigencies of our modern financial system.

The author admits, too, that the change from a fixed money payment, while welcome to the poorer peasant, would by no means be approved by those who, owing to the increased value from accidental causes of either their land or their crops, are better off. The position, indeed, of the holders of good, i.e. of fertile and well irrigated, land differs, as the author well explains, in many important points from that of the cultivators settled on the poorer soils, and requires very different handling. The former are not only more independent of the money-lender, but their position, it may be hoped, is improving, whereas the latter are hopelessly impoverished, and their lands in some places actually going out of cultivation. Thus a Punjab report on the subject shows that only one landowner out of 540 had parted with his land, and the proportion sold for debt was less than two acres to the square mile; whereas in a single talook in the Deccan, "out of 970 only 139 are in full possession of their land; of 725 the whole produce goes to the sower, and in the case of 106 their land is uncropped for want of means"; and "the....figures seem to show that if the people paid no rent for the land, their position would be little affected." No wonder that these unfortunate Maharratas, who in former times could supplement the natural deficiencies of their soil by the yearly plundering expedition, are not enthusiastic supporters of our rule.

While reading with interest even the passing impressions on outward matters recorded by the author, we may attach more value to economical suggestions, such as the proposal to offer a guarantee of 3 per cent. on the construction of new railway lines. He only echoes a general complaint when he suggests that by leaving the minor judicial work in the provinces to native officials the European officers would have more time to attend to important matters relating to the condition of the people and

the country; and he evidently adopts the view of these gentlemen when he says that "India seems to suffer much from the secretaries, men of ability and clever with the pen,but without.....any accurate knowledge of the people.....The tendency here of officialism is to bring every person into subjection to the rule of the leading officials in the capital, who are constantly asking for returns and statistics, which, though often laid aside and buried in their bureaus when they get them, occupy much of the time of the district officers in inquiry and preparation. The natural relations between landlord and tenant are occasionally made the subject of experimental theories by men who never had any land of their own, but, when placed in power, desire to leave their mark on this great social question."

We do not know where the author got the following story:—

"In this neighbourhood a certain village, which claimed to pay not more than 1,000 rupees as its fixed permanent assessment, on the ground of a sunnud of a former ruler, who had fixed it at that term for ever, was visited by the collector, who, on inquiry, thought himself entitled to disregard the alleged sunnud, and to put the assessment up to 4,000 rupees. The village appealed to the courts, and a decision was given in its favour, against which the collector appealed to a higher court, and was again defeated. Upon this, Government, being beaten in its contention, passed a resolution that such cases in future should not be tried by the judicial court, but by the revenue officer!"

The writer's description of the condition of the peasantry in Bengal is important in view of the legislation now being proposed on their behalf. Both in Behar to the west and in Bengal proper he reports general comfort and well-being, the condition of the people being better than that of our own agricultural population; while in Eastern Bengal, where their incomes are largely increased by the cultivation of jute—excluding food crops to an extent which is considered hardly safe—the state of the law is such that the landlord cannot practically enforce the payment of rent at all. The result of the author's inquiries seems to be that the bestowal of occupancy rights only facilitates subdivision of the land, and thus throws the people more and more into the hands of the money-lenders.

Sir J. Caird states shortly his views on the subject of famine relief. Admitting this to be the duty of the Government, and showing that the proposed relief fund only amounts to one-fiftieth part per head of the cost of relief of the poor in England, he is strongly in favour of carrying the food to the starving people instead of instituting relief works, when more food per head is needed to support the labourer, while the masses of people, wandering to a distance from their home, with the village organization broken up, become demoralized and impossible to manage. But if by combating famine we interfere with a "natural" check to population, we are bound to provide for its consequent increase, amounting, the author calculates, to one and a half millions annually. This, he asserts, "can be successfully encountered by a very moderate increase of crop on each acre of the land now cultivated, and by a gradual and moderate annual reclamation of good land now uncultivated."

In a few observations made in passing through Egypt the author supplies an

interesting comparison on the subject of the land revenue. Egypt and India have alike about one person to each cultivated acre, but whereas each of these in Egypt contributes 20s. to the land revenue, in India it is only 2s. The author attributes the supply of fertilizing mud in Egypt to the White Nile, but Sir S. Baker, in a recent paper on the Soudan, speaking from personal experience, says that the chief source of the supply is the Atbara. Mr. Wake, the well-known defender of Arrah in the Mutiny, is twice called Mr. Wade.

The Book of Job: a New Critically Revised Translation, with Essays on Scansion, Date, &c. By G. H. Bateson Wright, M.A. (Williams & Norgate.)

THE volume before us contains an introduction, in which the author of the book of Job is viewed as an Israelite, and his literary skill, his use of Hebrew literature, his poetical characteristics, such as scansion, paronomasia, &c., with the date of the poem, are discussed. This is followed by the translation, a criticism of the text, notes expository and grammatical, an analysis of the speeches, and a glossary. The apparatus is complete, showing the writer's careful preparation for his task as well as his acquaintance with the literature of the subject. The reader will be attracted by the observations on "the poetical skill" of the inspired Israelite, where considerable ingenuity is displayed in parcelling out the poem into cantos, stanzas, and stichi, though the device cannot be approved. The only divisions besides the larger ones of dialogue, prologue, and epilogue are strophes and parallel lines.

The translation has a literary aspect, and presents the results of good scholarship. Its author is not without critical ability. He has laboured to produce a better explanation of Job than any existing in the English language, and has so far succeeded. The reader will find it instructive and receive help from its pages. That it is not entirely successful is owing to various causes, of which the difficult language is the chief, especially the language of Elihu's speeches. We regret that Mr. Wright follows in the wake of Merx's edition rather than Hirzel's, for the former is vitiated by needless conjectural emendations. There is, indeed, corruption in the text, but the extent to which corruption is assumed by Merx is unjustifiable. A wholesome conservatism is in this respect desirable. The section in which the poet's use of Hebrew literature is traced is an excellent specimen of Mr. Wright's critical power; but it is impossible to agree with him in denying that Elihu's discourses are of different authorship from the rest of the book. The peculiarities of style are not the only reason why another author should be assumed—one later by a hundred years.

The following passage is a good example of the translator's ability:—

But whence may wisdom be found,
And where is the house of knowledge?
Man knows not its path
Neither may it be found in the land of the living.
The deep says 'It is not in me.'
The sea says 'Nor is it with me.'
The gold of Segor is not given for it,
Nor may its price be weighed in silver.
It is not outweighed by gold of Ophir,
By the precious onyx and sapphire.

Gold and glass do not equal it,
Nor are vessels of fine gold its exchange ;
Coral and crystal may not be mentioned,
The possession of wisdom exceeds pearls.
The topaz of Ethiopia does not equal it,
Nor is it outweighed by the purest gold.

Chap. xxviii. 12-19.

In several cases the sense is inaccurately given. Indeed, the translation requires both careful revision and correction. Thus the well-known passage chap. xix. 25-27 is wrongly rendered, as is also the following:-

Let them who curse the day curse this.
What time Leviathan awaking rises;
Its morning twilight stars be darkened,
Hoping for light while there is none,
Nor let it see the glimmer of the dawn.
For that it shut not up my mother's womb,
Thus ever hiding sorrow from my eyes.

Chap. iii. 8-10.

In ii. 4 "skin after skin" is wrong, and the note fails to express the meaning of the place, while the words of Job's wife are feebly rendered (ii. 9):-

Thou art still maintaining thy perfect conduct ?
Blaspheme God that thou mayest die.

The fine passage in chap. xxxvi. 30-33 is translated in a very inexact way:-

Lo he spreads the light above,
While he covers the depths of the sea.
For thus he both judges nations,
And gives food in abundance.
With both hands he covers the light,
Or brings it forth when one prays for it ;
Therewith he indicates his friend,
Whose anger is zealous against iniquity.

The original should be translated:-

Lo, He spreads His light over Him,
And covers the foundations of the sea.
For therewith He judges the peoples,
Gives food in abundance.
Over His hands He spreads light,
Commands it against the enemy.
He announces to them His thunder-call,
To the cattle, even to the plant.

That the passage is difficult is readily allowed, as may be seen from Schlottmann's discussion of it. The notes of Mr. Wright upon it are unsatisfactory.

Examples of arbitrary emendation are abundant. Thus on chap. xxxviii. 37, 38, we read:-

"Who numbers the skies" makes no sense in context; we must read יְשַׁבֵּר for מִסְפָּר, cf. xxvi. 8, where the clouds are fastened together to prevent the water escaping. In 37 β שְׁכַב in the sense "to pour" is an Arabism. We must read בְּצַקְתָּן, "kneading," for בְּצַקְתָּה, "when the dust flows together."—Delitzsch."

The text needs no change, and the sense brought out of it as emended is not that of the original writer.

The volume is a useful contribution to the interpretation of a difficult book. The scholar from whom it emanates might, indeed, have studied Job longer before he committed his manuscript to the press and have benefited by the delay; but he has done more for the poem than any other English writer in modern times. As a first literary attempt it is creditable to his learning—scarcely, perhaps, to his modesty or caution, for he often applies to a translation adopted by scholars far superior to himself—by Ewald, Delitzsch, and Schlottmann—the words, "It makes no sense," a dictum which seldom accords with fact.

The Poetical Works of Frances Anne Kemble.
(Bentley & Son.)

A PECULIAR interest, not entirely due to their intrinsic merit, attaches to these poetical works by Fanny Kemble, otherwise known as Mrs. Butler. Some years ago the reading world was charmed by the appearance of her fresh, vivid, and delightfully amusing "Records of a Girlhood." This story of her life, as told in her earlier as well as in her later memoirs, is both a key to and a running commentary on her poetic work—work which, with certain exceptions, claims notice less as an achievement of permanent literary value than as the outcome of the feelings of a gifted, high-hearted woman.

After her marriage with Mr. Pierce Butler she might, agreeably to her wishes, have cultivated her garden and literary talents at the same time during the years she passed at Butler Place. But to judge from her own confession and from the result of her work she did not devote herself to literature more systematically or persistently than she had done to acting. Macready on one occasion is reported to have said of her that she lacked the rudiments of her art; and she herself, never by any means sparing of self-criticism, admits that her performances were always uneven in themselves and perfectly unequal with each other—never complete as a whole, however striking in parts, and never, at the same time, level two nights together, depending for their effect upon the state of her nerves and spirits, instead of being the result of deliberate thought and consideration—study, in short, carefully and conscientiously applied to her work. This verdict which she passes on herself in the character of actress seems to apply with equal, or probably with greater, propriety to her literary efforts. If she was by nature a real poet, she did just as little towards the maturing of her faculty in that direction as she had worked to perfect herself as an actress. It is not to be wondered at, therefore, that on one occasion she should have had a taste of Rogers's tongue. This happened just after the publication of her early drama "The Star of Seville," when, meeting her one evening, "he exclaimed, with a malignant grin, 'Ah, I've just been reading your play. So nice! young poetry !' with a diabolical dig of emphasis on the 'young.'"

What cannot fail to strike every reader of Mrs. Butler's verse is its extreme unevenness and inequality in point of merit, characteristics that by no means apply, as might seem natural, to her early poems as compared with her later ones, but to her work generally irrespective of date. It is difficult to doubt that hers is a nature of exceptional poetic endowment, if by poetic endowment we understand a rare emotional force, a fresh perception of nature's moods, and a rhythmical impulse twin-born with the thought itself. But these admirable elements have not been carefully and assiduously cultivated by the labour requisite to produce every highest product of art, from the airiest song of Heine to the sublime tragedy of Shakespeare. In the unforced spontaneity of her song and sudden bursts of poetic inspiration she offers a curious contrast to the aesthetic school of poetry of our own day. Verse such as hers, as com-

pared with the latter, is not unlike the wild-rose root on which the garden rose should be grafted in order to put forth its perfect flower. Fanny Kemble's work seems to contain a vital root of poetry, while art has done next to nothing in her case to give it that perfection of form which we often find in the verses of contemporary poets, who seem, on the other hand, wanting in that organic impulse without which the most beautiful arrangement of words seems doomed to remain but a barren blossom.

Most of the poems here collected consist of what Goethe has christened "Gelegenheitsgedichte"—poems of the moment, or occasional poems. There are pieces descriptive of places or states of mind (mostly in heroic metre or blank verse), two or three ballads, and a very large number of songs and sonnets. The descriptive poems, though occasionally lit up by lines of surprising picturesqueness, may be dismissed, on the whole, under the heading of "respectable mediocrity," an epithet which Fanny Kemble was fond of bestowing upon her fellow actors and actresses. The ballads, if too good for blame, are not good enough for praise in an age which can boast of having given birth to some of the most magnificent specimens of that form of poetry. It is in the songs and sonnets of the volume that the author's real power makes itself fully manifest—in such pieces as the lines beginning, "Why art thou weeping?" and "The merriest time of all the year"; or these stanzas for music :—

Loud wind, strong wind, where art thou blowing?
Into the air, the viewless air,
To be lost there,
There am I blowing.

Clear wave, swift wave, where art thou flowing?
Unto the sea, the boundless sea,
To be whelmed there,
There am I flowing.

Young life, swift life, where art thou going?
Down to the grave, the loathsome grave,
To moulder there,
There am I going.

We occasionally meet in these pieces with a distinctly Shakespearean vein, probably due to Fanny Kemble's long and intimate study of dramas of which she had committed great portions to memory—as, for example, in this short poem called 'Life':—

At morn—a mountain ne'er to be climbed o'er,
A horn of plenty, lengthening evermore ;
At noon—the countless hour-sands pouring fast,
Waves that we scarce can see as they run past ;
At night—a pageant over ere begun,
A course not even measured and yet run ;
A short mysterious tale—suddenly done.
At first—a heap of treasure, heaven-high ;
At last—a failing purse, shrank, lean, and beggarly.

The finest poems in this volume are undoubtedly the sonnets. Sonnets they certainly can only be called by courtesy; but they are often of exceeding beauty in spite of curious anomalies of structure, the poetess serenely ignoring the primary law of the sonnet, and invariably running the octave into the sestet without break or halt anywhere either in the thought or rhyme. Sometimes, indeed, she does not even adhere to the orthodox fourteen lines, but generously adds two more into the bargain. But for all that, under the title of sonnets she has written lines full of the great spirit of poetry, such as the well-known "Art thou already weary of the

way?" and the "But to be still! oh, but to cease awhile!" These sonnets having been included in more than one selection of sonnets issued of late years, it becomes unnecessary to quote them here once again. What makes their appeal so irresistible is their directness of utterance and the passionate reality of the sentiment that has inspired them. Sometimes in the beauty and intensity of their expression, though not in style, they remind us of the sonnets of Miss Rossetti.

Major-General Sir Frederick Roberts, V.C., G.C.B.: a Memoir. By Charles Rathbone Low. (Allen & Co.)

MR. LOW seeks to justify himself for writing memoirs of living men by urging that it has become a common practice. This practice, however, does not deserve unqualified praise. It is necessarily difficult to write with fulness of knowledge, fearlessness, and impartiality whilst the actors in the drama still live to feel praise or blame, and in some cases to question the accuracy of the conclusions arrived at. In the case of Lord Wolseley and Sir Frederick Roberts, Mr. Low has candidly admitted that he has derived much of his information about them from themselves, and that they have revised what he has written. The two memoirs must, therefore, be considered to be autobiographies rather than biographies. Owing to this they no doubt gain in accuracy as to facts, but the conclusions cannot but be somewhat coloured by the personal views of the subjects. Moreover, the latter must be often unable to avoid a certain amount of reticence with respect to their private instructions, &c. Finally, criticism by the author becomes difficult, if not impossible. This evidently affects Mr. Low's treatment of his subject in the book before us. He never ventures even to suggest that Sir Frederick Roberts has made a mistake in the course of his career. An ill-natured reader might even allege that it would almost appear from this volume that Sir Frederick Roberts suppressed the Indian mutiny, brought the Umbeyla campaign to a successful conclusion, and conquered King Theodore.

That Sir Frederick Roberts, when in a subordinate capacity, proved himself a gallant soldier and able organizer and administrator, may be readily allowed, while in the Afghan war he displayed some of the finest qualities of a skilful and daring soldier. At the same time, brilliantly as he wound up that war with the march from Cabul to Candahar and the defeat of Ayoob Khan, he was in the preceding campaigns undoubtedly guilty of some errors. As was observed by a great master of the military art, the commander who has made no mistakes has made war but little, and Sir Frederick Roberts is no exception to the rule. The action at the Peiwar Kotul was a complete victory, but was very near resulting in a most disastrous defeat. The world at large is apt to measure a commander's merits entirely by his success. The military critic, however, looking closely into matters, points out where success has been the natural result of the measures taken, and administers praise or blame according as the true principles of the art of war have been adhered to, without

much reference to the success or failure which ensued. He does not insist on the mere rules of war being observed, for the greatest geniuses among military commanders have been those which have often boldly departed from those rules; but the principles of the art, which are immutable, they have never violated.

To return to the fight at the Peiwar Kotul, it is impossible to avoid thinking that General Roberts on that occasion asked too much from fortune. Twice, indeed, he was on the point of failing: once when the traitors in the 29th N.I. discharged their rifles to give the alarm; and again when the same regiment, unsupported by the Goorkhas and Highlanders, who had lost themselves in the forest, was driven back in confusion. On the latter occasion, given the least additional energy on the part of the Afghans, the whole of the division would have been destroyed in detail. As it was, during the night march a part of the force took the wrong road, and lost so much time in correcting that error that it did not reach the front till the close of the action. Roberts allowed himself, as he imagined, ample time not only to reach the point of attack, but also to give his men a rest before commencing the fight. As it was, however, giving his men no halt, he came in contact with the enemy just at the right moment and with less than half his column. Any sudden impediment, any error of guidance during the last half-hour, and he would have been too late to effect a surprise.

On another occasion during the same campaign his generalship was open to criticism. On December 13th, 1878, he marched on his return through the difficult Sappri defile with the following force: wing 72nd Highlanders, 5th Goorkhas, 23rd Pioneers, and a mountain battery. He had received information that he was to be attacked by the Mangals, but he hoped by starting at 3 A.M. to disconcert their arrangements. It appeared as if he had done so, for the force ascended the pass, descended on the other side, and without molestation threaded the gorge at the foot. Thinking that all danger was over, Roberts, when the troops had reached the valley, allowed them to push on ahead of the baggage to their appointed halting-place. The baggage was toiling on slowly in the rear, under the escort of a few men of different regiments and the rear-guard, consisting of two or three companies of Goorkhas, when the Mangals suddenly attacked in force, caused us some loss, and were only beaten off by the remarkable gallantry of the rear and baggage guards. On hearing the firing General Roberts sent back reinforcements, but before they arrived at the scene of action the enemy had retired. This was certainly a neglect of the ordinary precautions of war in such circumstances, and received due punishment.

In his operations round Cabul in the following winter, he seems to have scattered his forces into too many columns, not always able to co-operate with each other, and to have been badly informed of the enemy's movements and numbers. Again, however, his firmness and skill when actually engaged extricated his troops from a perilous position, but he was more than once very awkwardly situated, to say the least. Of his march to Candahar and subsequent brilliant battle

under the walls of that city we can write nothing but words of praise. Mr. Low would, however, have us believe that General Roberts showed throughout the Afghan war all the qualities of a consummate general. Mr. Low's verdict is not worth much, for he either gives his own opinion, which is that of a man necessarily ignorant of military operations, or Sir Frederick Roberts's own judgment on his own acts, which cannot be accepted as conclusive. Had Mr. Low confined himself to a statement of facts accompanied by Sir Frederick Roberts's commentaries and explanations, the worth of the book would have been much greater than it is.

NOVELS OF THE WEEK.

Jenifer. By Annie Thomas (Mrs. Pender Cudlip). 3 vols. (White & Co.)
Di Fawcett. By C. L. Pirkis. 3 vols. (Hurst & Blackett.)

Two Bad Blue Eyes. By Rita. 3 vols. (Tinsley Brothers.)

Annan Water. By Robert Buchanan. 3 vols. (Chatto & Windus.)

My Brother Sol, &c. By Mrs. Leith Adams. 3 vols. (Tinsley Brothers.)

Rossmoyne. By the Author of 'Molly Bawn.' 3 vols. (Smith, Elder & Co.)

The Apparition. (Blackwood & Sons.)
The Philosopher's Pendulum, and other Tales. By Rudolf Lindau. (Same publishers.)

MRS. PENDER CUDLIP has invented a new name for her heroine, and therefore 'Jenifer' may be pronounced a success. It is a pity that the other people in the story always call the lady Jenny just as if she had been christened plain Jane. But Mrs. Cudlip has also invented a very peculiar will. The testator left his property, by means of a secret letter which was not to be opened till three years after his death, to his elder son for the three years, at the end of which it was to remain his if during that time "he had shown real filial feeling and true manly consideration for his mother"; but if he "had developed the latent selfishness and extravagance which his father had always detected in him," the estate was to go to the second son, provided that he should have proved himself worthy to be trusted and not have married beneath him; otherwise the property was to go to the widow on condition that she left it to Jenifer. Such a will was worthy of litigation. The elder son marries a very unfeeling and extravagant wife, the second son marries a gamekeeper's daughter. At the end of the three years the secret disposition of the estate is made known, and both the sons submit to lose it. The executors refuse to allow the widow to return it to her elder son, but somehow Jenifer manages to get this done after she has married the family lawyer. The elder son's wife is well described as a model of selfishness and vulgarity. Otherwise the novel is wild and absurd even for Mrs. Pender Cudlip.

'Di Fawcett' is rather a disappointing book. It begins well; the narration is lively, the action natural and rapid, and the main situation well introduced; but as the story develops the writer's handling of her details becomes less careful, the scene is overcrowded, the action too violent, and

the end necessarily tame. Still 'Di Fawcett' shows a remarkable increase of power. The author seems to be able to take pains, and may be expected to write a much better novel than she has yet written. Probably she did not sufficiently plan the story beforehand, and laboured too much to give it force.

The literary position of an author who considers Scott, Smollett, and Fielding out of date in the nineteenth century requires no definition. As a nineteenth century exponent of the hysterics and emotions of the lovers of our day, Rita is by no means below the average of her literary neighbours. In the present volumes she has depicted a female St. Anthony, exposed to long and terrible temptation, yet arriving scatheless at the goal of virtuous marriage with the man of her choice. She is sacrificed, of course, by a Belgravian mother, to a personification of elderly vice and selfishness. Young Jamie arrives on the morning of her union with Robin Gray. This disrespectful Robin neglects her for a brazen beauty, who, we hope, has few counterparts in real life. The strongest part is the very attractive presentation of the good angel of the heroine, and she will be not the less appreciated by her male admirers in that she quite aestheticism for matrimony, and resigns the guidance of her dreams to a practical and somewhat Philistine warrior, whom she drove from her side in early girlhood from a sound instinct of jealous purity. There is a good deal of clever writing, and a percentage of thought, in some of the dialogues; but as a matter of style we could wish that the author knew that "like" was not a conjunction, and that the odious word "acquaintancehip" might be dropped from her vocabulary. "Nomenclature," too, though a sonorous term, is not equivalent to "name." The "Scotch" nurse would be better omitted on future occasions.

Mr. Robert Buchanan is a very unequal writer. At times he has shown promise of doing something really good, and at others he has made his readers wonder that they could ever have expected anything from him above mediocrity. 'Annan Water' is not one of his more successful efforts. The romance was to some extent inspired by Miss Leigh's mission in Paris. It is, says Mr. Buchanan, partly founded on records made public by Miss Leigh. The correspondence columns of the *Times* have shown that there are two opinions about the value of Miss Leigh's homes, and, at any rate, the rather hysterical sentiment which has supported them does not furnish a promising motive for a novel. Mr. Buchanan's well-meant admiration has not helped him to write an interesting story.

Mrs. Leith Adams's works are rather too much in the minor key; in fact, there is a little "gush" about them that palls on the aged cynic, whose ungrateful task it is to regard them unemotionally. "My brother Sol," an excellent product of modern civilization, a scholar developed from the plough, aims rather high when he secures the love of his better-born cousin, and endures not quite unmerited pangs when for a space she lends an ear to a comparatively worthless gentleman. He recovers her in the end, and therein, to our thinking, gets more than

he deserves. His conduct towards his cousin had not been what it should have been, and he ought to have shown more consideration for an affectionate relation who had seen nothing at all of the world. There are a good many other stories embodied in these volumes. 'Col. Carteret's Ward' is not a bad one. An old Indian colonel has a young ward. From mutual shyness it happens that the ward makes a mistaken marriage. The husband turns out badly, and the ward narrowly escapes becoming a professional beauty. The colonel reappears, the husband commits suicide, and it is discovered that the veteran and the beauty have been in love all the time. 'Mrs. Westmacott' is even slighter in plot. An unappreciated wife is supposed to be murdered, to the horror of her friend and biographer, a doubtfully Scotch maiden lady, called Grain. In 'House No. 27' we read of the sad death of a little boy. The stories—and there are many of them—illustrate a certain capacity for making bricks without straw; but there is little to commend in them, and nothing to blame. The author is capable of better work.

'Rossmoyne' is a pretty story, in which all the ladies are charming and almost all of them in love, and most of the men nice and all of them in love. That, at any rate, is the impression left upon the reader, and it is accurate if one or two minor characters are not taken into account. As to them there is uncertainty only for want of more minute information. Probably the coachman and the cook and the Irish tenants had their love affairs as well as the ladies and gentlemen and the landlords. But the story is not at all ridiculous. It is very pleasantly told, with plenty of spirit, and a great deal of archness and womanly fun.

The reading public have had so much about ghosts of late, in one shape or another, that, if they have not had too much, a new volume by the author of 'Post Mortem' may provide them with a little welcome excitement. 'The Apparition' is a story, written in an old-world fashion, of a haunted mansion in the country, built with secret corridors and panels as though for the express purpose of tempting its inhabitants to make mysterious appearances and disappearances. The master of Coldharbour Hall and his family and friends have too much of the old fogey about them to be suspected of complicity with the walking ghost; but the reader soon perceives that the youngest lady of the household has been initiated into the secret, even if she ought not to be called *particeps criminis*. The writer's manner is too stiff, and he makes too little of his chances for dramatic situations, to warrant him in claiming a success.

But there is a certain quaintness in the setting of his story, and a certain propriety in its long-winded paragraphs, which recall a half-forgotten flavour in fiction, and render the book at any rate worth reading. Allowance will have to be made for its improbabilities; and perhaps no one who undertakes to read a ghost story will be disposed to quarrel with improbabilities.

It is rather difficult to guess why Messrs. Blackwood should have thought these tales worth translating. They are not above the

average of home manufacture—indeed, our own stories are both more lively and more artistic in form—and they are not interesting as throwing light upon things German, for the scene of none of them is laid in Germany. Though the first is called a tale from Germany, the only ground for this is that the events therein narrated are told in Germany; the action itself takes place in America. Then, too, all four stories are more or less alike, the same motive underlies them, namely, weariness of life—in three cases that of rich men who, like the Duke in 'Patience,' have grown tired of eating toffee, and desire a change of diet, even though it be for the worse. The only change of diet that occurs to Herr Lindau's characters is suicide.

SCHOOL BOOKS.

Q. Horati Flacci Sermones: The Satires of Horace. Edited, with Notes, by Arthur Palmer, M.A. (Macmillan & Co.)—The great excellence of Horace as a satirist is best seen by comparing him with his countless imitators in the department of moral verse. His blade is keen and bright, though not of the fine temper of the old Attic comedy. His followers wield swords of lead. To the modern reader, however, a skilful interpreter is necessary for due appreciation of the genial pupil of Lucilius, and we are glad to see this function assumed by so sound and brilliant a Latin scholar as Prof. Arthur Palmer. The critical portion of the work is the most valuable. Some of the original proposals for improving the text are already known to readers of philological journals, one of the simplest and happiest being on Book I. Sat. I. v. 66, *si sibilat* for *vulg. me sibilat*, which is supported in the commentary by several instances of *si* followed by *at*. It is a pity that the admirable commentary is not, like the *apparatus criticus*, in footnotes, and that so superlatively good an edition should be so badly printed. The actual errors, however, due to the printers are not numerous, though on p. 176 "numerical" was hailed as a virgin coinage of mystic meaning, till we hit upon the felicitous emendation "unmetrical." It is not inappropriate that the preface should contain some satirical pleasantry at the expense of critical scholars, e.g., "A strange Nemesis dogs those who condemn emendation, i.e., emendation of others" (p. xxxix). The preface opens with a first-rate essay on the satire of Horace and his relation to the more robust and plain-speaking Lucilius. We should like to see a complete edition of Horace by Prof. Palmer on a scale worthy of his great powers. Though the field has been ploughed and reploughed, he has shown ability to turn up fresh soil in abundance—the surest test, after all, of the highest excellence.

M. Tulli Ciceronis Pro Publio Sestio Oratio ad Judices. With Introduction, Explanatory Notes, and Critical Appendix by the Rev. Hubert A. Holden, M.A., LL.D. (Macmillan & Co.)—This is a very useful edition of a speech which well deserves to be brought into prominent notice. It is sure to be "a specimen of the author's best style" as it is largely concerned with his favourite theme—himself. The volume is in the main similar to the editor's 'Planciana,' which we noticed very favourably about two years ago. The indexes are so full as to make quite an important feature of the work. As Mr. J. S. Reid has read the proof-sheets a search for blemishes would be a bootless task, were the editor a far less sound scholar than he is. A little stiffness is, perhaps, occasionally noticeable. For instance, "gravissimas antiquitatibus" (§ 6, l. 17) is rendered "of most dignified old-fashioned manners," which is hardly modern English. The expression is condensed for "of old-fashioned manners and extreme dignity"; and this perhaps accounts for an adjective

being here applied to "antiquitas" in this sense, a rarity which led Weidner to read "*gravissimis antique severitatis viris.*" There is an excellent introduction and a valuable critical appendix. Altogether the volume is well got up and worthy of the attention of all teachers and students.

Latin Prose Composition and Translation. With Grammatical and Critical Papers for Senior University Local Students. By R. M. Millington, M.A. (Relfe Brothers.)—This little volume will be all the more acceptable to candidates from not having tried the editor's judgment as to selection. It contains passages and papers which have actually been set between 1858 and 1882. The notes are copious, perhaps to a fault. We will not here enter into the question of the variation of standard and the comparative wisdom or folly of examiners which such collections of papers illustrate, but are content with the suggestion that future examiners may study the volume with advantage.

Latin Course, Second Year. By T. T. M'Lagan, M.A. (Chambers.)—The care with which this little work has been edited may at once be seen by an example. After *i-s, i-for, fact-us*, we have "*edis or es, edit or est.*" The reason that *edis* has neither hyphen nor mark of quantity seems to be that the *aspergillum* used to distribute such favours was out of order. Mr. M'Lagan should have remembered that in elementary work minutiæ are important.

The First Picture Primer. The Second Picture Primer. (Blackwood & Sons.)—These nice little reading books have been compiled not only with common sense—a quality not always apparent in the making of school-books—but also with a sympathetic understanding of the wants and ways of children. The primers are for the use of infants, and are of the simplest kind, going no further than monosyllables, and culminating in a well-arranged number lesson. A wise discretion has been exercised in excluding nearly all anomalous words; no doubt also the pictorial illustrations which stand by the sides of the words will facilitate the progress of the scholars whatever be the method of teaching adopted. The lessons are not numbered, but are "indicated by signs which the child will at once recognize." We have found by experience that this plan of indicating the lessons amuses and interests children. Some of these signs are not too readily recognizable; one of them we have determined, after much scrutiny, to be an orthographic projection of a dumpling with one currant in it; others present difficulty, but the dumpling is the hardest.

Moffatt's History Readers.—Book II. *Early England.*—Book IV. *Modern England.* (Moffatt & Paige.)—The chapters composing these "Readers" treat of the most remarkable passages and persons in the history of early and modern England. With one exception they are arranged in chronological order, thus forming almost a continuous history. The exception is that by some oversight the chapter on Charles Edward, the Young Pretender, is placed before, instead of after, that entitled "Settling Down," in the reign of William III. The chapters have too much the air of lectures written hastily for a popular audience, being lively and effective in style, but occasionally marred by inaccuracy of expression, fact, and date. This is particularly the case with those on Lord Beaconsfield and Mr. Gladstone. In the appendix on the British Laws and Constitution it is stated that the office of the Lord Privy Seal is "almost purely honorary," or, as the last word is explained in a note, "without pay," which is certainly not correct. Equally incorrect is the statement that the peers now vote by proxy. In the main this appendix is about the most valuable part of Book IV., since it gives a very good sketch of the constitution under which we live. Both volumes are clearly printed and furnished with

an abundance of illustrations at once useful and well executed.

The Parts of Speech: an Easy Grammar for Beginners. By W. B. Irvine. (Relfe Brothers.)—If it is necessary to have a separate grammar for beginners (which is by no means self-evident), Mr. Irvine's may serve the purpose well enough. It contains as much of the subject as is suitable for them distinctly and correctly stated, with an abundance of illustrative exercises. The author is not always happy in his definitions, more particularly in that of the relative pronoun, but generally manages to make his meaning sufficiently clear and precise by additional explanation and illustration, and brings out the important points with increased effect by the use of varied type. His treatment of the analysis of sentences is good as far as it goes. When an adjective is joined to a nominative, he rightly makes the two in combination to be the subject, not the noun alone, as is usually done, against all reason; for in such a sentence as "Good men are scarce" it is palpably wrong to call "men" the subject, since it is not men, but good men, that are scarce. Mr. Irvine is also right in making the predicate consist not of a transitive verb alone, as nearly all grammarians do, but of the verb in combination with its object.

Favourite Copybooks. Nos. 12-18. (Moffatt & Paige.)—The copies set are duly graduated, and are examples of fairly good writing. The faint vertical bars between which the pupil writes the words will effectually prevent the habit of "sprawling"; but either the lines for manuscript are improperly spaced or the upstrokes and downstrokes of looped letters are ill proportioned. In most cases, if a letter with looped upstroke occurred in the line immediately below such a letter as *g*, the loops would be entangled most inelegantly. It also appears to us that the formation of some letters and numbers is by no means perfect.

OUR LIBRARY TABLE.

In his two volumes of *Scraps* (Longmans & Co.) Lord Saltoun has strung together a considerable number of barrack-room stories, more or less amusing, and a further collection of anecdotes of sporting experiences in India and the Highlands, at Gibraltar, and elsewhere, many of which are highly interesting. It is pleasant to observe, too, that the true sportsman's power of observation and love of animals, wild and tame, come out very strongly in his narrative. The wonderful doings of the dog Torment and the horse Vol-au-Vent are perhaps dwelt on a little too fondly; but a greyhound which could jump thirty-three feet, and fourteen-hand horses which could drop over twenty feet without a fall, with a heavy man in the saddle, are worth commemorating. A more startling incident, related of a horse called Domino, is as follows: "Hounds were running sharp through the cork wood, when bursting through some thick cover, I came suddenly upon a large ravine, about twenty feet in depth, at a place where the precipice curved round in a semicircle, in the centre of which stood a column of some harder rock, that had resisted whatever action of the elements had excavated the bank around it. The top of the column was of the same height as the precipice, about six or seven feet from it, and covered with herbage like the surface around. We came upon it so unexpectedly that, to save himself from going over the precipice, Domino jumped on to the top of the column, and there stood. It was just big enough to hold him, but not for him to turn round. I felt that I was in an awful scrape, and what to do I did not know; but before I had time to think, he reared up, and, swinging himself round somehow on his hind legs, jumped for the top of the precipice to the left hand, where he landed safely.....I, with my heart in my mouth, scarcely realizing for some seconds that his pluck and presence of mind had

taken us out of danger." Of Highland sport and Highland deerhounds Lord Saltoun has naturally much to say. He has also a warm heart for the Highland people. It is a pity that, as we gather from his book, he has little or no knowledge of the Highland tongue. In India, whither he went with his faithful servant and comrade, Donald Kennedy, himself a mighty hunter, he found plenty of field for observation, and naturalists and sportsmen will read this part of the book with interest, though one cannot but feel that a little scientific knowledge and some notes taken at the time would have added greatly to its value. But as embodying the "recollections," very unaffectedly related, of one who had great opportunities in the way of travel and sport, the book is worth reading.

MESSRS. MACMILLAN & CO. send us *Selections from Cowper's Poems*, edited by Mrs. Oliphant. Cowper was undoubtedly, as Southey says, the most popular poet of his generation; but his genius, like that of Thomson, has of late years lost much of its vitality. Both of these true poets keep their places on our shelves, but they no longer live, as they once lived, in the hearts of many readers. Several causes have contributed in our time to lessen Cowper's fame, yet his work is too genuine to admit of lasting oblivion. His tree of verse has branches that need lopping, for they have neither leaf nor fruit; it has others full of life and beauty, and Mrs. Oliphant has undertaken the judicious labour of separating the living from the dead. Her introduction, although not wholly free from the defects caused by inadequate knowledge, has the merits of point and brevity, and that charm of style which, though it be due to art, seems like a gift of nature. The plan upon which Mrs. Oliphant has made her selections is open to criticism. Her arrangement, which is intended to form "a sort of autobiography of the poet," necessitates the occasional insertion of inferior pieces, whereas a selection should contain none but the poet's finest work. The horrible sapphics, written when under the influence of delirium, are in our judgment inadmissible; and why does the editor fall from her plan by inserting them out of chronological order? The lines were composed when Cowper was thirty-two, yet they follow the lovely poem on his mother's picture, written when he was fifty-nine. It seems obvious also that under the heading "Autobiographical," "Recollections of Childhood" should have been inserted, since they are his own recollections which the poet commemorates. And while pointing out mistakes we may observe that in one instance (p. 26) an extract breaks off in the middle of a sentence. On trifling faults, however, it is needless to dwell, for such errors will almost invariably occur in a first edition. Enough that this attractive-looking volume conveys a fairly adequate impression of Cowper's genius as a poet. It will suffice to prove that he has, although in far inferior measure, what Mr. Arnold finds so precious in Wordsworth, a considerable amount of powerful and significant work. It will prove, too, if that be necessary, that Cowper possesses what the great poet of "The Excursion" utterly lacked, a delightful sense of humour. This will be seen, perhaps, still more distinctly when the promised selection of his letters appears.

By editing a facsimile of the first edition of the *Religio Medici* (1642), Dr. Greenhill has increased the obligation under which all lovers of Sir Thomas Browne lie towards him. Two editions of the book were published by Andrew Crooke in 1642 without the author's consent; and in the following year the first authorized edition appeared. Dr. Greenhill gives the titles and dates of sixty-three English editions and of nine editions of the Latin version; of the Dutch translation there are three editions, of the German two, and of the French two. In the authorized copy the alterations (of which the editor furnishes a complete list) are for the most part merely corrections of textual errors, but in

some instances the original statement was materially changed. The correction of "very difficult" into "very feasible" makes a considerable difference in the following passage: "How all the kinds of creatures, not only in their own bulks, but with a competency of food and sustenance, might be preserved in one Ark, and with the extent of three hundred cubits, to a reason that rightly examines it, will appear very difficult." The publisher of this facsimile reprint, which has been appropriately got up, is Mr. Elliot Stock, of Paternoster Row.

It is difficult to see what useful purpose can be served by republishing Wallace's *Description of the Isles of Orkney* (Edinburgh, Brown), as nearly the whole of the material was incorporated in Brand's almost contemporary work upon the same subject, issued about a year ago by the same publisher in his interesting series of reprints. Some of the illustrative and additional notes edited by Mr. John Small from the second edition of 1700, and from an interleaved copy of the first edition in the library of Edinburgh University, have perhaps a slight value, but others are simply antiquated rubbish. The editor does not tell us whether he took the pains to find out if the notes in the interleaved volume are in the handwriting of Malcolm Laing, its former possessor. A ridiculous mistake in the spelling of a well-known French name has been made by the transcriber of the notes, and has escaped the eye of Mr. Small.

MESSRS. OPPENHEIM, of Berlin, have issued a life of Shelley written by Dr. H. Druskowitz. As a German contribution towards the study of an English poet it deserves mention. The work is carefully executed, the author having consulted all available Shelley materials. Biography and criticism are happily blended, and the book may be pronounced a creditable and honest piece of work. It does not, however, contain any new or original criticism. Still the writer, as a true admirer of Shelley's genius, is in so far to be commended as a guide for the ignorant, in preference to the poet's English biographers, that he does not suffer so keenly from the "lues Boswelliana." Thus, for example, Dr. Druskowitz demonstrates how absolutely unphilosophical was Shelley's mind, refuting the pretensions of those who would have us regard him as equally great in the domain of practical thought and in that of ideal poetry. It is on account of this very idealism that the German regards Shelley as interesting, because, he contends, this attitude of thought is an exotic in English literature.

Of reprints and new editions there are many on our table. The most interesting is an illustrated and abridged edition of Capt. Gill's *River of Golden Sand* (Murray). The task of condensation has been entrusted to the competent hands of Mr. Colborne Baber, and an interesting memoir of the lamented author has been furnished by Col. Yule. The result is a delightful volume.—Messrs. Churchill send us a second edition of Dr. Tuke's valuable *Illustrations of the Influence of the Mind on the Body*; Messrs. Macmillan a second and greatly improved edition of Mr. Aldis Wright's admirable *Bible Word Book*; Messrs. Bell & Son a second edition of Dr. Dyer's useful *City of Rome*; while from Berlin comes an *editio altera* of Wattenbach's excellent *Scriptura Greca Specimina* (Grote).

We can give but a bare mention of the works of reference that lie before us: *The Catholic Directory* of Messrs. Burns & Oates, a useful handbook; *The London Banks*, Mr. Skinner's well-known directory; *The Medical Annual* (Kempton), a new candidate for public favour; *Morton's Almanac for Farmers and Landowners* and the *Live Stock Journal Almanac*, two popular publications of Messrs. Cassell, of which the titles sufficiently declare the objects.—Mr. Leyboldt's *Publishers' Trade List Annual* (New York, Leyboldt) is a gigantic publication, of much use to the bookselling fraternity here as well as in

the States. It is one more proof of the American love of cataloguing.—Another is the handsome *Catalogue of the Art Department of the New England Mechanics' Institute*, a work creditable to the publishers, Messrs. Upham, of Boston.

We have on our table *A Guide to the Legal Profession*, by G. H. Slater (Gill),—*The First Six Books of Vergil's Aeneid*, translated by E. Richardson (Rhode Island, U.S.A.), 'Woonsocket Patriot' Printing House,—*The People and Politics*, by G. W. Hosmer, M.D. (Trübner),—*How to Use our Eyes*, by J. Browning (Chatto & Windus),—*Evolution and Natural History*, by W. F. Kirby (Sonschein),—*Our Domestic Birds*, by A. Saunders (Low),—*Tinehri: being the Journal of the Royal Agricultural and Commercial Society of British Guiana*, edited by E. F. im Thurn, Vol. II. Part I. (Stanford),—*Catalogue of the Aston Manor Public Library*, compiled by R. K. Dent (Aston, Hammond),—*Twelve Sketches of Scenery and Antiquities on the Line of the Great North of Scotland Railway*, by G. Reid (Edinburgh, Douglas),—*Coloured Freehand Drawings for Class Teaching* (Alexander & Sheppard),—*A Cambridge Staircase*, by the author of 'A Day of my Life at Eton' (Low),—*In Time of War*, by J. F. Cobb (Griffith & Farran),—*Under the Red Flag*, by M. E. Braddon (Maxwell),—*The Shoes of Fortune*, by Hans C. Andersen (Hogg),—*Far-Famed Tales* (Hogg),—*Evenings away from Home*, by A. R. Hope (Hogg),—*Only a Girl*, by C. A. Jones (Gardner),—and *The Babe i' the Mill*, by the Hon. Mrs. Green (Nelson).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Backhouse's (E.) Early Church History to the Death of Constantine, edited by C. Tylor, 8vo. 16 cl. Brown's (R.) Outlines of Prophetic Truth viewed in the Light of the Divine Word, 8vo. 12 cl. Butler's (J. E.) Salvation Army in Switzerland, 8vo. 4/6 cl. Cambridge Bible for Schools : Epistles of St. John, by Rev. A. Plummer, 12mo. 3/6 cl. Costerus's Passion of our Lord, Meditations from the Latin, edited by Rev. J. Hipwell, cr. 8vo. 4 cl. Daily Steps Upward, Scripture Texts, &c., for Every Day in the Year, 16mo. 2/6 cl. Little's (Rev. W. J.) *Knox: Witness of the Passion of our Most Holy Redeemer*, cr. 8vo. 3/6 cl. Luther (Dr. Martin), First Principles of the Reformation, or the Ninety-Five Theses and Three Primary Works of, ed. by H. Wace and C. A. Buchheim, 8vo. 12 cl. Stubbs's (C. W.) Christ and Democracy, cr. 8vo. 3/6 cl. Westcott's (B. F.) Revelation of the Father, cr. 8vo. 6 cl. Whitmore's (B. F.) Infidel Objections to the Scriptures Considered and Refuted, cr. 8vo. 3/6 cl.

Fine Art and Archaeology.

Birch's (J.) Architecture of the Stables of Country Mansions, 4to. 52/6 cl. Hodgetts's (J. F.) Older England, illustrated by the Anglo-Saxon Antiquities in the British Museum, 8vo. 6 cl. Hodson's (J. S.) Historical and Practical Guide to Art Illustrations in connexion with Books, &c., 8vo. 15/ cl. Little Girl (A.) Among the Old Masters, with Introduction and Comment by W. D. Howells, ob. roy. 8vo. 10 cl.

Poetry.

Thomson's (late J.) *Voice from the Nile, and other Poems*, 8/ Geography and Travel.

Sreatfield's (Rev. J. S.) Lincolnshire and the Danes, 7/6 cl. Wallace's (Rev. J.) Description of the Isles of Orkney, from the Original Edition, edited by J. Small, 8vo. 14 cl.

Science.

Bleaching, Dyeing, and Calico Printing, with Formulas, cr. 8vo. 5/ cl. (Churchill's Technological Handbooks.) Eder's (Dr. J. M.) Chemical Effect of the Spectrum, trans. and edited by Capt. W. de W. Abney, cr. 8vo. 2/2 cl. Gray's (A.) Absolute Measurements in Electricity and Magnetism, 18mo. 3/6 cl.

Hutchinson's (J.) Pedigree of Disease, 8vo. 5/ cl. Warren's (J. H.) Plea for the Cure of Rupture, sm. 4to. 4/6

General Literature.

Cameron's (Mrs. H. L.) Pure Gold, 3 vols. cr. 8vo. 31/3 cl. Crofts's (E.) Chapters in History of English Literature, from 1500 to Close of the Elizabethan Period, cr. 8vo. 7/6 cl. George's (G. M.) Valley of Sorok, 2 vols. 8vo. 21/ cl. Jefferies's (R.) Red Deer, cr. 8vo. 4/6 cl. Laveleye's (E. de) Elements of Political Economy, trans. by A. W. Pollard, cr. 8vo. 6/ cl. Malet's (L.) Mrs. Lorimer, a Sketch in Black and White, cr. 8vo. 4/6 cl. Nicholson's (J.) Dusty Mirrors, cr. 8vo. 2/6 cl. Owen's (P. M.) Across the Hills, 12mo. 1/6 cl. Pandurang Hari, or Memoirs of a Hindoo, with Preface by Sir H. B. E. Frere, cheaper edition, cr. 8vo. 3/6 cl. Payn's (J.) Thicker than Water, cr. 8vo. 6/ cl. Procter's (R. W.) The Barber's Shop, illus. by W. Morton, 6/ cl. Smith's (J. W. G.) Loves of Vandyck, a Tale of Genoa, 2/6 cl. Stevenson's (R. L.) The Silverado Squatters, cr. 8vo. 6/ cl. Thirty Thousand Thoughts, ed. by Rev. Canop Spence, Rev. J. S. Exell, and others, Vol. I, roy. 8vo. 16/ cl. Trail's (H. D.) New Lucian, being a Series of Dialogues of the Dead, 8vo. 12/ cl.

FOREIGN.

History and Biography.

Fries (L.) Geschichte d. Bauernkrieges in Ostfranken, 15m. Funk (M.) Johann A. L. Funk, Part 2, 5m. Nitsch (K. W.) Geschichte der Römischen Republik, Vol. 1, 4m.

Seala (R. v.) Der Pyrrhische Krieg, 6m. 30. Schmidt (E.) Lessing, Geschichte seines Lebens u. seiner Schriften, 7m. Schmitz (M.) Der Englische Investiturstreit, 2m. 80.

General Literature.

Clairetie (J.) La Vie à Paris, 1883, 3fr. 50.

Feuillet (O.) La Veuve, 3fr. 50.

Maupassant (G. de) Au Soleil, 3fr. 50.

Spielhagen (F.) Uhlenhans, Roman, 2 vols. 10m.

THE THREE HUNDREDTH ANNIVERSARY OF THE FIRST RUSSIAN PRINTER.

It may not be altogether superfluous to remind Westerns that Russia is now celebrating the three hundredth anniversary of her first printer, Ivan Fedorof, who died at Lvov on the 17th of December, 1583. The sole fact that the introduction of typography into Russia dates a century later than the establishment of the press in the chief centres of civilized Europe speaks volumes. The opposition and persecution which met Fedorof on all sides would have been sufficient to make most men abandon even their darling schemes. But Fedorof was a man with a firm purpose and a firm faith in that purpose. No base motive prompted the one endeavour to which his life was devoted ; the diffusion of the Scriptures and that which he deemed noblest in literature among his countrymen was the purpose which animated his life. In his own country accused of heresy, subjected to sore trials of his faith in Lithuania, where he had sought an asylum, voluntarily renouncing the support offered by his friend Khodkevich, who wished to confine his energies to agriculture, driven from town to town, dauntless and unwavering he pursued the one object for which he existed, the foundation of the Russian press, upheld doubtless by a firm belief in his mission, and regardless of the clouds which lowered round his outer life.

Like Caxton, he was not a mere printer. In one respect he may be looked on as superior to him, for M. Petrushevich shows that he was largely instrumental in preserving the purity of the Great Russian language, and that he in this intention resisted pressing solicitations to print the Scriptures in local dialects. He maintained a strict adherence to the Church Slavonic, in which the first printed Russian book, the 'Apostol' (the Acts and Epistles), appeared in 1564.

It is necessary to remember that Peter the Great only introduced the civil alphabet in 1705, one hundred and fifty years after the date of the foundation of the first press in Moscow. During his thirty years of arduous toil under the most disheartening difficulties Fedorof printed the whole of the Scriptures besides various liturgical books. The chief production of his types was the great Bible printed under the patronage of Prince Ostrozky. The opposition which beset Fedorof has never been permanently and effectually relaxed in Russia. For two centuries the printing press remained a State monopoly, used almost exclusively for the production of Government publications or religious books. Only in 1771 was the first free press established in St. Petersburg, and this with permission only to print in foreign languages, in order to prevent injury to the Government presses. It was no more than a century ago that free printing establishments were allowed to be set up in the towns of the empire and to print in the native as well as in foreign languages. Perhaps only those who have lived in Russia can fully recognize how the same policy of suppression is pursued in Russia to this day, and to what a degree the Government, through the machinery of the censorship, is still master of public utterance. This notwithstanding, Russia, with her vast area, sparse population, bad internal communications, and vast distances between her cities, owes in a special way what-

ever of civilization she has acquired chiefly to what Russians call "the Printed Word."

HALKETT AND LAING'S DICTIONARY.

67, Princes Street, Edinburgh, Jan. 7, 1884.

REFERRING to Mr. Thomas's letter in your issue of December 22nd last, I have seen the editor regarding the matter in question. It was entirely owing to the death of Mr. Jamieson that the acknowledgment was not given. In quoting from the prospectus written by Mr. Jamieson I had no idea that Mr. Thomas's words had been introduced. I shall give the needed reference in the prefatory note to vol. iii.

WILLIAM PATERSON.

DEAF-MUTES.

25, Argyll Road, Jan. 3, 1884.

PROF. GRAHAM BELL, of telephone celebrity, was, previous to the invention which has made his name known throughout the world, a teacher of deaf-mutes, and, notwithstanding his numerous other engagements, still rejoices in being one. He has only recently opened a school in Scott Circle, Washington, for teaching deaf-mute infants in connexion and association with hearing infants,* of which a most interesting account is given in the *Washington Evening Star* for October 31st, 1883. On the 27th of October, 1883, Prof. Graham Bell read a paper before the Philosophical Society of Washington 'On Fallacies concerning the Deaf, and the Influence of those Fallacies in preventing the Amelioration of their Condition.' Of this paper and the subsequent discussion—in which Dr. E. M. Gallaudet and the Hon. Gardiner G. Hubbard, both well known in America from their connexion with deaf-mutes, took part—advances proofs have just reached me, and the interest attaching to the subject is so great that I think a brief account of Prof. Graham Bell's views, founded on daily practical experience, will be acceptable to most literary men and philologists, as well as, in a higher degree, to educationalists and philanthropists. I have myself been acquainted with Prof. Graham Bell from his childhood, and can vouch for his minute acquaintance with all the details of articulation, derived at first from his father, Mr. Melville Bell, author of 'Visible Speech' (the most successful attempt hitherto made to render the process of articulation visible by letters), and subsequently by continual personal experiments on his own part.

The following account is taken from Prof. Graham Bell's own summary, interspersed with a few remarks derived from other parts of his paper.

1. "Those whom we term *deaf-mutes* have no other natural defect than that of not hearing. They are simply persons who are deaf from childhood, and many of them are only *hard-of-hearing*." He bases this assertion on his own examination of the speaking organs of 500 deaf-mutes. Dr. Gallaudet objects that "deaf children are often found to be lacking in mental capacity or in the imitative faculty, in the form of visual or tactile perception, &c.," but this is not either an exclusive misfortune of deaf-mutes or a consequence of congenital deafness; in the case of deafness from illness it may be, and often is, a consequence of that illness. But this does not affect the main proposition.

2. "Deaf children are dumb, not on account of lack of hearing, but of lack of instruction. No one teaches them to speak." This is exclusive of the recent articulation schools, chiefly in Europe.

3. "A gesture language is developed by a deaf child at home, not because it is the only form of language that is natural to one in his condition, but because his parents and friends neglect to use the English language in his presence in a clearly visible form." This he illustrates fully, and especially dwells upon the question of "natural language," maintaining that no particular form of language is natural except in so far that hearers employ sound and the deaf employ vision, but each gives rise to innumerable and mutually unintelligible forms.

4. (a) "The sign language of our institutions is an artificial and conventional language derived from

* This experiment has been made since 1876 in Ghent, Belgium, where the pupils of the Orphan Asylum and of the Deaf-Mute Institution associate in play hours.

pantomime." This is fully and pleasantly illustrated, and he says: "To my mind it [the gesture language of L'Abbé de l'Epée] was the most interesting and instructive spectacle that has ever been presented to the mind of man—the gradual evolution of an organized language from simple pantomime." It is both philologically and metaphysically a phenomenon of the highest importance.

4. (b) "So far from being natural either to deaf or hearing persons, it is not understood by deaf children on their entrance to an institution. Nor do hearing persons become sufficiently familiar with the language to be thoroughly qualified as teachers until after one or more years' residence in an institution for the deaf and dumb."

4. (c) "The practice of the sign language hinders the acquisition of the English language." This Dr. Gallaudet denies, but it is evident that, gestures being familiar and English unfamiliar, the former must at first be easier, and if permitted will prevent proper time and attention from being bestowed on the latter. Compare the familiar expedient of prohibiting English speaking in girls' schools to make them learn to speak French.

4. (d) "It makes deaf-mutes associate together in adult life, and avoid the society of hearing people." Just as colonies of English herd together abroad and never acquire the foreign tongue.

4. (e) "It thus causes the intermarriage of deaf-mutes and the propagation of their physical defect." This relates to the congenitally deaf, and even one such deaf parent may cause hereditary deafness occasionally. If, however, the parents are not congenitally deaf the offspring is in no danger. The following is quoted from the *Washington Evening Star*, already referred to. Prof. Graham Bell is speaking to the interviewer: "All of my deaf-mute children are not here to-day. These two little girls are my daughters. They are both able to speak and hear, but for the present I am going to have them with this little girl, as I think they will aid her in acquiring visible speech. They are accustomed to talk with their mother, who is entirely deaf, and hence the movement of their lips is very distinct. I have seen in some of the newspapers the statement that my wife was born deaf and dumb, and that I taught her to speak. Such is not the case, however. My wife became deaf, and since then she has acquired visible speech. She can understand what I say when I move my lips in speaking without uttering the words. She understands speech by the eye. This is what I expect to accomplish with this little girl." I have seen Prof. Graham Bell speak with his wife in a crowded "at home" when I had the greatest difficulty of hearing him speak to me within a foot, and envied their powers of lip-reading.

5. "Written words can be associated directly with the ideas they express, without the intervention of signs, and written English can be taught to deaf children so as to become their vernacular." In a most interesting paper 'Upon a Method of teaching Language to a Very Young Congenitally Deaf Child,' in the *American Annals of the Deaf and Dumb*, April, 1883, vol. xxviii, pp. 124-139, Prof. Graham Bell has shown by the history of an actual case of his own treatment how this may be successfully accomplished.

6. "A language can only be made vernacular by constant use as a means of communication without translation." He considers a language to be vernacular when the speaker thinks in it and speaks it without reference to any other.

7. "Deaf children who are familiar with the English language in either its written or spoken forms [the latter refers to those who have once heard] can be taught to understand the utterances of their friends by watching the mouth." This art, the keystone of the modern bridge from deaf-mutism to deaf-sociality, can even be acquired by an elderly person. I recollect Prof. Max Müller telling me that his own mother, having become practically entirely deaf, taught herself to understand what was said, when she was aware of the nature of the subject spoken of. A rapid change of subject threw her out, because she had then no guide by the context. Compare 8 (c) below.

8. "The requisites of the art of speech-reading are: 8. (a) An eye trained to distinguishing quickly those movements of the vocal organs that are visible (independently of the meaning of what is uttered)." This "training" requires on the part of the teacher a practical, and if possible a scientific, knowledge of the nature and production of speech-sounds. Of this most persons are profoundly ignorant. In my own fifteen years of experience in collecting the pronunciation of English dialects I have become painfully aware of this fact. Although J. Conrad Amman, so long ago as 1692, in his 'Surdus Loquens, seu Methodus quā qui surdus natus est, loqui discere possit, studio et industriā' (the last words of which I command to would-be teachers: "Verum haec et similia vix nisi docendo possunt disci. Sapienti sit dictum")—translated into English by Dan. Foot,

M.D., London, the same year, and followed by his 'Dissertatio de Loquela,' 1700, in which there is a letter by the well-known Prof. Wallis of Oxford, stating that he had taught two deaf-mutes to speak in 1660 and 1661—demonstrated the possibility of so teaching when a tolerably scientific knowledge of speech-sounds had been acquired, yet at the present day, nearly two hundred years afterwards, this scientific knowledge, and more especially its most important practical application, is known to very few indeed. Dr. Gallaudet confines this ignorance to those "unfamiliar with the training of the deaf," but it is only within the last fifteen or twenty years that even teachers of deaf-mutes have acquired their knowledge, and, as far as I can collect, what they have acquired leaves much to be desired. Any one who has heard Prof. Graham Bell expound the method will become aware of this.

8. (b) "A knowledge of *homophenes*; that is, a knowledge of those words that present the same appearance to the eye." The word *homophenes* (similarly appearing), on the model of *homophones* (similarly sounding), was suggested to Prof. Graham Bell "some years ago by Mr. Homer, late Principal of the Providence (Rhode Island) School for Deaf-Mutes, and has now been permanently adopted."

8. (c) "Sufficient familiarity with the English language to enable the speech-reader to judge by the context which word of a homophonous group is the word intended by the speaker." To those who know anything of articulation the mystery of lip-reading is great, because so much of the process of articulation is invisible. As Prof. Graham Bell says: "The elementary sounds of our language, represented by the letters *p*, *b*, and *m*, involve a closure of the lips. Hence the differences of adjustment that originate the difference of sound are interior and cannot be seen. But while the deaf child may not be able to say definitely whether the sound you utter is *p*, *b*, or *m*, he knows that it must be one of these three, for no others involve a closure of the lips.....For instance, the words *pat*, *bat*, and *mat* [when spoken] have the same appearance to the eye. While he cannot tell which of these words you mean when it is uttered singly, he readily distinguishes it in a sentence by the context. For instance, were you to say that you had wiped your feet upon a *mat*, the word could not be *pat*, and it could not be *bat* or *mad*, *pad*, *bad*, also homophonous. "I have lately made an examination of the visibility of all the words in our language contained in a small pocket dictionary, and the result has assured me that there are glorious possibilities in the way of teaching speech-reading to the deaf, if teachers will give special attention to the subject. One of the results of my investigation has been that the ambiguities of speech are confined to the little words, chiefly to monosyllables. The longer words are clearly intelligible." This is also the experience of shorthand writers. "Such a simple word as *man*, for instance, is homophonous with no less than thirteen other words," such as *mat*, *mad*, *pan*, *pad*, *pat*, *ban*, *bad*, *bat*. "A few years ago I dictated a string of words to some pupils, with the object of testing whether they judged by context or were able to distinguish words clearly by the eye. The results are instructive. Among the words dictated occurred the following:—'hit-rate-ferry-aren't-hat-four—that-reason-high-knit-donned-co.' I told the pupils not to mind whether they understood what I said or not, but simply to write what they thought the words looked like, and what do you think they wrote? Upon examining their slates I found that nearly every child had written the following sentence: 'It rained very hard, and for that reason I did not go.'" Here every word in the sentence is homophonous with the corresponding word in the list, which was not a sentence. More interesting details are given, but this suffices as an illustration.

Prof. Graham Bell concludes with the following recommendations:

"Let us then remove the afflictions that we ourselves have caused.

"1. Let us teach deaf children to think in English, by using English in their presence in a clearly visible form.

"2. Let us teach them to speak by giving them instruction in the use of their vocal organs.

"3. Let us teach them the use of the eye as a substitute for the ear in understanding the utterances of their friends.

"4. Let us give them instruction in the ordinary branches of education by means of the English language.

"5. And lastly, but not least, let us banish the sign language from our schools."

I only regret having been obliged so to mutilate this excellent paper.

ALEXANDER J. ELLIS.

THE 'CARTULARIUM SAXONICUM.'

STUDENTS of early English history are too much indebted to Mr. Walter de Gray Birch for his excellent service in bringing out the new 'Cartularium Saxonicum' to wish to find fault unnecessarily or arbitrarily. But may I be permitted to ask if it is too much to hope that the charters existing in private archives, as made known by the Historical Manuscripts Commission, might be included in Mr. Birch's collection? I find he has omitted them from the two parts already issued. The charter of 624 (?) of Wulfhere, King of the Mercians, granting five manentes at Dilingtun, in the Hatton collection (vol. i. p. 14), is not included. Three grants by Ina (688-728), relating to the manors of Doultong, Sowy, and Brente, in the collection of the Marquis of Bath (vol. iv. p. 228), are not included. It appears to me to be a somewhat serious misfortune if these grand private collections are not to be used. I have been able to compile a list of no less than 125 charters mentioned in the various Reports of the Commission, of which only twenty-two have been printed by Kemble, eight by Thorpe, one by Wilkins, one by Hickes, one in the 'Chronicon Abbatis de Evesham,' and eight by the Palaeographical Society, thus showing a large margin hitherto unprinted. Of course I have no means of telling the authenticity of these charters otherwise than by the entries in the Reports of the Historical Manuscripts Commission, and one cannot always be certain whether they have been printed or not. But even in cases where they have been printed by Mr. Kemble these private collections sometimes give better authorities, and of this I will instance four examples:

1. A charter of Offa of Mercia, A.D. 790, belonging to the Dean and Chapter of Canterbury. Mr. Kemble (No. 159) copied from a register and a Lambeth MS., but this is the original.

2. A charter of Æthelstan, A.D. 937, in the same collection. Mr. Kemble (No. 370) obtained his copy from a modern transcript in the Lansdowne MSS., and, not seeing this original, describes it as a faulty copy of his previous charter, No. 369.

3. The will of Æthelstan, A.D. 1015, in the same collection. Mr. Kemble obtained his copy (No. 722) from another source. This is the original.

4. A charter of Canute, A.D. 1023, in the same collection. Mr. Kemble gives the Latin grant, but this is a contemporary copy in English.

I hope, therefore, Mr. Birch will be able to obtain transcripts of these documents for his valuable collection. G. LAURENCE GOMME.

MILTON'S BIBLE.

30, Cheyne Row, Chelsea, Jan. 8, 1884.

As I happen to know something of the old Bible spoken of in the postscript to Mr. Kerslake's letter of January 5th, I send the following particulars.

The old Bible, which I well remember more than sixty years ago, was given by my uncle, Francis Blackburne, then Rector of Crosscombe, near Wells, to the Bishop of Bath and Wells, with whom he was at that time on friendly terms, and whom he assisted in the first exploration of Banwell Cave, in which Dr. Law was interested.

The Bible, always called Milton's Bible, had come to my uncle from his father, the Rev. Francis Blackburne, Rector of Richmond, Yorkshire, into whose possession it came at the death of his father, Francis Blackburne, Archdeacon of Cleveland, and author of 'The Confessional,' &c.

Archdeacon Blackburne died in 1787, at the age of eighty-two. He was born in 1705, thirty years after Milton's death. I suppose that his name is not now quite unknown to students of English divinity; and his expressed opinions on religious liberty and his large acquaintance with the reformers of his time make it not un-

likely that a book which could be certified as having belonged to Milton should be found among his treasures.

Of course I do not presume to question the judgment passed by bibliographers on this Bible; but these few particulars may be interesting to those who care to know something of its history.

SOPHIA ELIZ. DE MORGAN.

Literary Gossip.

MR. ROBERT BROWNING, while lately in Venice, wrote a sonnet embodying an incident of the death of Mr. Rawdon Brown, the Englishman who "went to Venice for a day, and stayed forty years." It was written at the request of a lady residing in Venice, and with her permission and that of Mr. Browning it will make its first appearance in the midwinter number of the *Century*. The same number of the magazine will contain poems by Mr. Austin Dobson and Mr. Edmund Gosse.

A NEW volume of essays by George Eliot is shortly to be brought out by Messrs. Blackwood & Sons. It will contain all that the author was willing to have republished of her contributions to periodical literature, and some short essays which have not hitherto been printed. The republished essays were all left by George Eliot ready corrected for the press.

AS some misleading paragraphs on the subject have got into the papers, it may be as well to say that the long expected biography of the late F. D. Maurice is not exactly a life and letters. No single letter is given except for the purpose of adding something to the story of the life, either as to facts or as to the development of thought and character. Col. Maurice's object has been to present his father as he was; but believing that this is best done by allowing his conduct, as shown in the action he took and the decisions at which he arrived, to speak for itself, he has tried, without rejecting other sources of information, to give as nearly as possible an autobiography. The book will be published towards the end of February.

THE knowledge of New York life, coupled with the obvious inference from the style and tone of the book that the writer was not an American, has given rise to speculations as to the authorship of 'The Millionaire,' which was noticed in the *Athenæum* some six weeks ago. The author is Mr. Louis J. Jennings, who has turned from 'Field Paths and Green Lanes' and 'Rambles among the Hills' to the ways of fiction. Mr. Jennings, it is well known, was for some years *Times* correspondent in America and editor of the *New York Times*.

It is said that 'Mrs. Lorimer: a Study in Black and White,' which excited no little attention when published last year by Messrs. Macmillan & Co., was written by Mrs. Harrison, a daughter of Charles Kingsley. A popular edition of the book will be published immediately in Messrs. Macmillan's Four-and-Sixpenny Series.

MESSRS. KEGAN PAUL, TRENCH & CO. will publish in the course of the next ten days a new work by Mr. Henry George. The title will be 'Social Problems,' and it will deal with the questions raised in his previous book, 'Progress and Poverty.'

MR. MURRAY announces the fifth volume of the edition of the 'Works of Alexander Pope' edited by Mr. Whitwell Elwin and Mr. Courthope.

MR. FITCH will preside at the annual meeting of the Froebel Society. Some interesting details may be expected of the progress of the kindergarten in public elementary schools.

THE North American Froebel Institute has invited English educationists to participate in its congress in July next, by sending communications on the subjects for discussion. These are: (1) To what extent can the kindergarten become a part of the public school system? (2) What benefit may be expected from charity kindergartens? (3) How should efficient training schools be organized? (4) To what extent should primary teachers be familiar with kindergarten methods? (5) What are the purpose and scope of the manual training suggested by Froebel? (6) How can Froebel's demand for social training be realized in the kindergarten and school? The president of the Institute is Prof. W. N. Hailmann, La Porte, Ind., U.S.A.

A DAUGHTER of the late Mr. Sheridan Le Fanu will contribute a story to the February number of *Tinsley's Magazine*.

THE series of stories, under the title of 'On the Embankment,' which Mr. Richard Dowling has recently contributed to the *Weekly Dispatch*, will be published next week as a volume by Messrs. Tinsley Brothers.

DR. KUNO MEYER is editing for the "Anecdota Oxoniensia" series, with introduction, translation, notes, and glossary, the 'Cath Finntrága,' or 'Battle of Ventry Harbour,' from the vellum MS. (about four hundred years old) in the Bodleian Library. The 'Cath Finntrága' and the 'Agallam na Senórach,' or 'Dialogue of the Old Men,' which is contained in the same MS., and an edition of which is being prepared by Prof. Eduard Müller, are the oldest of the so-called Fenian or Ossianic tales, and have never yet been printed in any form.

MR. MACKENZIE is busy with his forthcoming 'History of the Camerons,' and appeals for help in the genealogies of the clan. The work will contain, in addition to the general history of the clan, biographies of General Sir Allan Cameron of Erracht, Col. John Cameron of Fassiefern, Dr. Archibald Cameron, and other distinguished gentlemen. The Camerons of Glennevis, Erracht, Callart, Strone, Clunes, and others, will be noticed at length under separate headings, and the genealogy of the Lochiel family will be brought down to date.

THE "Autocrat of the Breakfast Table" is said to be arranging his papers with a view to an autobiography, or, at least, to a volume in which some of the chief attractions would be gleaned from the correspondence of a long and interesting literary life.

MR. ELLIOT STOCK announces an edition of Gray's 'Elegy,' with illustrations taken principally from the scenery round Stoke Pogis, and with facsimiles of the author's early MS. copies of the poem.

THE *Norwich Mercury* has begun a series of the reprints of its issue of 1727. The paper is supposed to have been started in

1714; but the earliest volume in the possession of the present proprietors belongs to 1721. From 1727 the file is complete.

In an edition of an American book, entitled 'Walt Whitman,' about to be published by Messrs. Wilson & McCormick, of Glasgow, there will be introduced a full record of the history of opinion in England with reference to Mr. Whitman.

A QUARTERLY magazine devoted to literature and local antiquities is to be started at Hull.

A CORRESPONDENT writes:—

"It should be noted that a tale in this month's *Argosy*, entitled 'The Black Buoy,' by Arthur W. Ready, is identically the same as a tale, also entitled 'The Black Buoy,' which appeared in *Chambers's Journal* for November 11th, 1882. It is also noteworthy that in the second edition of the *Argosy*, as advertised in your columns, this tale is discreetly entitled 'A Smuggler's Story.'"

We have received another letter to the same effect.

MESSRS. WARD, LOCK & Co. have purchased the copyright, plant, and stock of "Geikie's School Series," formerly published by Messrs. Strahan & Co.

THE author of the well-known 'Greek Lexicon of the Roman and Byzantine Periods,' Prof. E. A. Sophocles, of Harvard College, died on the 17th of last month at a very advanced age.

The Report on Public Instruction in the Bombay Presidency recently issued is in all respects satisfactory. The income of the Education Department during the year showed an increase of more than two lakhs over that of the previous year. There was an increase of 199 in the number of Government institutions and of 19,118 in the number of scholars. Private institutions receiving aid from Government increased by 126, and the number of pupils attending them by 4,499. Altogether the number of scholars in Government and other schools connected with the Education Department increased by 31,095.

PROF. FRANCESCO DE SANCTIS died quite suddenly upon the last day of the old year. Italy can ill afford to lose so eminent a man from the too scanty ranks of her contemporary writers. Though De Sanctis's literary baggage was small, and mostly of a critical character, yet there is but one opinion entertained throughout the peninsula about its rare merits. His critical perception, his graceful style, his catholic taste, fitted him to be an Italian Ste. Beuve, and he might, perchance, have been this, had not politics absorbed so much of his time and energy. Born at Morra in 1818, he studied at Naples. In 1848 he was appointed Secretary of Public Instruction when Bomba for a brief time played the part of a constitutional king. After the victories of the reaction he was imprisoned three years in the Castello dell' Ovo, and here made his translation of Schiller. Liberated with injunctions to go to America, he escaped to Malta, and made his way thence to Turin, where he commenced a series of literary lectures that procured him a good post at the Polytechnic of Zurich. Returning to his native land in 1860, he was made Minister of Public Instruction by Cavour, and in 1878 he was again Minister under Cairoli. He was the founder and for some time editor

of the daily paper *L'Italia*. A course of lectures delivered by him last spring in Rome, under the title of 'Darwinism in the Fine Arts,' deserves translation into English. As a man De Sanctis was generally beloved. His absence of mind was extraordinary, and the Italian papers just now are full of anecdotes concerning this little failing, which took many quaint, but no unamiable forms.

SCIENCE

ANTHROPOLOGICAL NOTES.

DR. HOFFMAN, the General Secretary of the Anthropological Society of Washington, has communicated to that society a comparison of the Eskimo pictographs with those of other American aborigines. In an ethnological mission to California he observed on a boulder on the south fork of Tulare river a carving, coloured black, yellow, white, and red, representing human figures, the largest six feet in height, in attitudes expressing sorrow, hunger, and the like. Similar gesture-drawings are made by the Innuit Indians in Alaska, one of whom communicated to Dr. Hoffman their signification, which leads him to suggest an interpretation for the like emblems on Ojibwa records. A headless figure represents death. The work of the Eskimo is greatly superior to that of any other in the faithful delineation of natural objects.

In a note on September 15th reference was made to the publication by the Collective Investigation Committee of the British Medical Association of the first part of its *Records*. This has now been followed by a work of even greater importance, the 'Life History Album,' edited by Mr. Francis Galton, and designed to contain a chart of the life of an individual, and to be a record of his biological experience. If adopted for a child at birth, it will commence by a statement of place and date of birth of its parents, grandparents, brothers, sisters, aunts, and uncles, with age at death, and cause of death, where the case requires; followed by the description of the child at birth, including weight, length, girth, colour of eyes (to be ascertained a few days after birth) and of hair, and other particulars.

A chart is provided on which to record the stature and weight each month to the close of the fifth year of age, upon which Mr. Roberts has marked, for the purpose of comparison, the average height and weight of males and females in the general population as ascertained by the Anthropometric Committee. This is followed by a page for life history, on which are to be recorded any changes of residence and other circumstances that may tend to affect the health or mental state of the child; and this by a page for the record of medical history, which the medical attendant may be requested to fill up. To these are added a sheet of anthropometric observations to be made at the end of the fifth year, and a page for photographs. These should be taken in exact full face and in profile, as recommended in a paper prepared for the British Association Committee in 1877.

The same process is repeated for each quinquennium of life up to seventy-five years of age, and the work is completed by records of the wife (or husband) and children of the person observed. If kept by his parents up to the age of his leaving school, it will probably then be sufficiently interesting to him to induce him to continue the record himself; and faithfully kept it cannot fail to be of great value. Medical men are of opinion that variations of weight are the surest guides to variations of health, and in children especially a loss of weight is often the earliest symptom of disease. The use of the album may, however, be commenced at any age, for even those who begin it late in life will find its records useful and interesting.

Dr. C. K. Ord, F.L.S., read before the West

Kent Natural History Society at Blackheath, at its last meeting, a paper 'On the General and Physical Condition of the Lower Classes of the Metropolis, derived from Observations on Boys examined for the Royal Navy,' founded on his experience as fleet surgeon. Dr. Ord, about fifteen years ago, was the first to reduce to a statistical form the medical observations taken on boys offering themselves for service in training ships, and the results, obtained by him at a time when Quetelet's work was the only authority on the subject, are strikingly confirmed by more recent statistics.

ASTRONOMICAL NOTES.

We regret to record the death of M. Antoine-Joseph François Yvon-Villarceau, long and honourably connected with the Paris Observatory, which took place on the 23rd of December. He had not quite completed his seventy-first year, having been born on the 15th of January, 1813, at Vendôme, in the department of Loir-et-Cher. His first astronomical paper, 'Méthode de Correction des Éléments approchés des Orbites des Comètes au moyen de Trois Observations,' was published in the *Comptes Rendus* for 1845, and was succeeded by many others on the orbits of double stars, of certain planets and comets (particularly of the periodical comet of D'Arrest, the periodicity of which he was the first to prove), on subjects in practical astronomy and astronomical instruments, and in geodesy and the figure of the earth, to which in recent years he devoted special attention. He took part in the celebrated expedition to observe the total eclipse of the sun in Spain in the year 1860; and in 1872 published an important paper, 'Sur la Constante de l'Aberration et la Vitesse de la Lumière, considérées dans leurs Rapports avec le Mouvement absolu de Translation du Système Solaire,' in which he showed that four determinations of the co-efficient of aberration, made relatively to four stars not situated on the same circle, great or small, of the sphere, would suffice to determine theoretically the three components of the movement of translation of the solar system, and practically to fix a superior limit to the velocity of the solar motion. M. Yvon-Villarceau was elected an Associate of the Royal Astronomical Society of London in 1853, and became a member of the French Academy of Sciences, in the section of Geography and Navigation, in 1867.

Mr. Ellery, the Government Astronomer at Melbourne, calls attention to the fact that the spectrum of the peculiar sunsets which have elicited so much discussion exhibits great breadth in the telluric or atmospheric lines, and especially those shown by M. Janssen to be the result of aqueous vapour in certain conditions in the higher strata of the atmosphere. Mr. Ellery expresses himself satisfied that the cause of the gorgeous sunsets is due to a peculiar hydro-metric condition of these regions. We have just received the July number of the *Monthly Record* of meteorology and terrestrial magnetism as observed at Melbourne.

The *Comptes Rendus* for the 31st ult. contains a series of observations of Pons's comet of seventy-one years' period, as observed by M. Perrotin at Nice, extending to the 24th of December. At the end of that time the comet's nucleus was equal in brightness to a star of the fifth magnitude. It had a tail, visible to the naked eye, nearly two degrees in length, and was surrounded by a nebulosity almost circular in form and about 7' in diameter. There is also in the same number a paper by M. Trepied, describing the appearance of the comet's spectrum as examined by him at Algiers, December 22-24. It consisted of two bands in the green, of very different degrees of brilliancy, that of the more refrangible being by far the greater, and a third band, very faint, in the blue part. Comparing the positions of these bands with those in the flame of alcohol, they were found to be practically identical.

GEOGRAPHICAL NOTES.

JAPAN is to be added to the countries which Mr. Murray's red books describe. The new number of the famous series is to be compiled by Mr. E. M. Satow and Lieut. Hawes.

M. Brémont, the leader of an expedition dispatched to Shoa by the "Société des Factories Françaises de l'Afrique Orientale," announces his arrival at Antoto, the king's summer residence, near the hot springs of Finfinni. The French explorer is angry with Count Antonelli, who first opened the Aussa route to commerce, but speaks confidently of supplanting the Italian influences at the court. M. Aubry, one of M. Brémont's companions, will extend his explorations into the Galla countries, while Capt. Hénon proposes to explore the Hawash down to the lakes of Aussa, which absorb it. A railway from Obok to Aussa and a line of steamers on the Hawash river are talked about. At King Menelik's court it is rumoured that England offered Massaua to the Emperor of Abyssinia, on condition of his shaping his policy in accordance with the wishes of Downing Street. The emperor having rejected this offer, England is said to claim payment of the expenses of the Abyssinian war!

Mr. Stanford sends us a map of South-Eastern Asia, embracing the whole of Further India and China, and admirably suited to illustrate military operations if a war between France and China should unfortunately break out.

Mr. Wyld's map of the 'Soudan, Dar Fur, Kordofan, Nubia, and Suakin' is very little more than a copy of the northern portion of the map of the Egyptian Sudan recently published by the War Office. Mr. Wyld has not deemed it necessary to acknowledge his indebtedness to the official publication.

In our notice of Mr. A. Johnston's 'Standard Map of the British Empire' we stated that the Channel Islands had been omitted. This was an error; for a map of these islands is given, its position between maps of Ascension and St. Helena accounting for, though not excusing, our oversight. In a letter which Mr. Johnston addresses to us on this subject, he states that he "purposely omitted the degree lines in order to give greater clearness," and that "as a substitute" he engraved "at the foot of each map its latitude and longitude." In reality Mr. Johnston only gives the latitude and longitude of a single place for each map, as of Melbourne for the whole of Australia, of Quebec for British North America, and so forth. This, in our opinion, is not a sufficient substitute for degree lines, which ought never to be omitted from any map whatsoever.

The Institut National de Géographie of Brussels has published a diary for 1884 under the title of 'Agenda avec Ephémérides Géographiques.' This diary, whilst answering all ordinary purposes, is at the same time intended to popularize geography.

Mr. Coutts Trotter writes:—"May I be allowed, through the *Athenæum*, to disclaim all responsibility for the very original map of New Guinea which the editor of the *Science Monthly* has thought fit to publish in connexion with a paper of mine on that subject?"

SOCIETIES.

BRITISH ARCHAEOLOGICAL ASSOCIATION.—Jan. 2.—Mr. S. J. Tucker in the chair.—A specimen of neatly cut flintwork was exhibited by Mr. C. H. Compton, illustrating his recent remarks upon this mode of decoration, so extensively used in the eastern part of England in the fifteenth and sixteenth centuries.—Mr. G. R. Wright described further the remains of a Roman building found on the Sussex Downs, near Hollingbury, Brighton. The age of the buildings was shown by the finding of a coin of the Emperor Claudius, but much pottery of earlier date was also met with in the course of the excavations.—Mr. E. P. Loftus Brock exhibited several articles of pottery recently found in London, showing the varying nature of the faïence art in Roman time.—A paper

was read by Mr. R. Allen on the remarkable group of crosses in the churchyard at Ilkley. These are three in number, and have been recently cleared of the earth around their bases and securely placed in line on a solid base. The heads have long since disappeared, and the shafts are in a more or less mutilated state. They are remarkable for being covered with elaborate patterns in low relief, or with quaint figures. Some of these represent the four Evangelists. They are of Anglo-Saxon date, and are of great interest. Mr. Allen referred to the great number of such monuments now known to exist in many parts of England, and gave a list of over one hundred and fifty. Some very beautiful drawings of the crosses, and of other portions of similar work found at Ilkley, were exhibited.—Mr. Brock, in the discussion which ensued, referred to various examples in Devonshire and Cornwall, and to the success of the Association's efforts in collecting evidences of this peculiar class of ancient monuments.—The Rev. Mr. Browne pointed out the similarity of some of the ornamentation to what occurs on Samian ware; and Mr. W. de Gray Birch indicated the analogy to Roman works. The singular figure on one of the sides was probably the wyvern of heraldry.—The proceedings were brought to a close by a paper having for its subject the archaeology of the human voice, by Dr. A. C. Fryer, in which the continuance of tribal intonations of speech was discussed.

INSTITUTION OF CIVIL ENGINEERS.—Jan. 8.—Sir J. W. Bazalgette, President, in the chair.—The President delivered his inaugural address.—It was announced that the Council had recently transferred four gentlemen to the class of Members and had admitted eighteen Students.—At the monthly ballot four Members were elected, eighteen Associate Members, and two Associates.

SOCIETY OF BIBLICAL ARCHAEOLOGY.—Jan. 8.—*Annual Meeting.*—Dr. S. Birch, President, in the chair.—The following Officers and Council for the current year were elected: President, Dr. S. Birch; Vice-Presidents, Canon Cook, Rev. G. Currey, Sir H. S. Giffard, Right Hon. W. E. Gladstone, Right Rev. J. B. Lightfoot, W. Morrison, C. T. Newton, Sir C. Nicholson, Canon Rawlinson, Sir H. C. Rawlinson, Very Rev. R. P. Smith, and Sir E. Wilson; Council, W. A. T. Amherst, R. Bagster, Canon Beechey, A. Cates, T. Christy, R. N. Cust, E. Falconer, Prof. J. G. Greenwood, C. Harrison, Sir A. H. Layard, Rev. A. Löwy, F. D. Mocatta, J. M. Norman, A. Peckover, F. G. H. Price, P. Le Page Renouf, Rev. H. G. Tompkins, Canon Tristram, E. B. Tylor, Col. Sir C. W. Wilson, and Rev. W. Wright; Honorary Treasurer, B. T. Bosanquet; Secretary, W. H. Rylands; Hon. Secretary for Foreign Correspondence, Prof. A. H. Sayce.

SHORTHAND.—Jan. 2.—Mr. T. A. Reed in the chair.—The following were elected Members: Messrs. I. Pitman, E. Dresser-Rogers, S. Oppenheim, and W. C. Boscowen.—Prof. Everett read a paper entitled 'All-round Criticisms.' It was devoted to a review of the principal points which have been under discussion in the controversies which have recently agitated the shorthand world, special references being made to the recent works of Mr. Pocknell, Mr. Guest, and Mr. Anderson, and to the correspondence on shorthand in the *Bazaar*. The first essential for shorthand was legibility. This included two requisites, ease and certainty. Mr. Pocknell's so-called "legible shorthand" was intended to give greater certainty than was at present attained in phonography, but in some cases its outlines for different words not at all resembling each other in sound were too much alike; and the system did not meet the wants of amateurs as regards ease of reading, because the information given with respect to vowels was too indefinite. Mr. Guest's "compendious shorthand" appeared to be still more wanting in certainty, and to be difficult to write even slowly without ambiguity. His own system, on the other hand, was so legible that he was able to make correct transcripts of the verbatim notes of reporters using his system, though they adopted outlines in many cases different from those which he himself employed. He discussed the conditions necessary for combining legibility with speed. It was a great mistake to estimate the speed of a system by the number of movements of the hand which it required, since these movements could be made twice as fast in a system in which the words were well differentiated as in one which required exact penmanship. He himself claimed to be able to write faster than any other shorthand inventor, not excepting the father of phonography himself.—A discussion followed, in which the views of Prof. Everett in regard to other systems than his own were warmly canvassed.

METINGS FOR THE ENSUING WEEK.
MON. London Institution, 5.—The Art Session of 1883; Mr. H. Blackburn.

TUES. Royal Academy, 8.—Painting, Mr. J. E. Hodgson.
Surveyors' Institution, 8.
Royal Institution, 3.—Coins and Medals, Mr. R. S. Poole.
Statistical, 7.
CIVIL ENGINEERS, 8.—Adjourned Discussion on Electric Conductors.
ZOOLOGICAL, 8.—"Placenta of *Tetraodon quadrivittatus*," Mr. E. B. Wilson; "Crustaceans from the Mauritius," Mr. E. J. Miers; "Varieties and Hybrids among the Salmonidae," Mr. F. Day.
WED. METEOROLOGICAL, 8.—Annual General Meeting.
SOCIETY OF ARTS, 8.—"Electric Lances," Mr. A. Reckenzaun.
British Archaeological Association, 8.—"Excavations in the Anglo-Saxon Tumulus at Taplow, Bucks," Dr. J. Stevens.
THURS. Royal Institution, 3.—Music for the Pianoforte, &c., Prof. Parker.
ROYAL, 4.
London Institution, 7.—"Explosives," Mr. H. Dixon.
Royal Academy, 8.—"Painting," Mr. J. E. Hodgson.
LUNNEAN, 8.—"Revision of the Tuber-bearing Species of *Solanum*," Mr. J. G. Baker; "The Hypoxis Question, or Life History of certain Aracaria," Mr. A. D. Michael; "Burmese Desmidace," Mr. W. Schmid.
HISTORICAL, 8.—"The Saxon Invasion: its Influence on our Race and History," Mr. J. F. Palmer; "The Language and Literature of the English before the Conquest, and their Effect on the Norman Invasion," Rev. R. Thornton.
CHURCHILLIAN, 8.—"Chemical Properties of the Phosphate of Barium," Mr. C. T. Kingsted; "Decomposition of Silver Fulminate by Hydrochloric Acid," Supplementary Note on Liebig's Production of Fulminating Silver without the Use of Nitric Acid," Dr. R. Divers and Mr. Michael Kawakita; "Hyponitrites," Dr. R. Divers and Mr. Michael Kawakita; "The Civil Engineers, 8.—"The Steam Engine," Mr. B. A. Cowper.
ANTIQUARIES, 8.—"Fragments of Churchwarden's Accounts, A.D. 1444," Rev. B. S. Mynde; "Celtic Internment at Sittingbourne, Kent," Mr. G. Payne; "Roman Camp at Low Borrowbridge, Yorkshire," Mr. S. Ferguson.
FRI. UNITED SERVICE INSTITUTION, 8.—"Army Medical Organisation in War, with Suggestions as to Militia and Volunteer Aid," Surgeon-Major G. J. Evert.
PHYSIOLOGICAL, 8.—"Dictionary Evening," Dr. J. A. H. Murray.
CIVIL ENGINEERS, 8.—"Elements of the Propagation of Diseases," Mr. T. S. Bright.
ROYAL INSTITUTION, 9.—"Rainbow," Prof. Tyndall.
SAT. ROYAL INSTITUTION, 3.—"Life and Literature under Charles I," Prof. Morley.

Science Gossip.

MR. MURRAY announces the 'Memorials of Dr. John F. South,' the author of 'Household Surgery.' The life is from the pen of Prof. C. L. Feltoe, of Lampeter.

THE thirty-seventh annual general meeting of the Institution of Mechanical Engineers will be held on Thursday, the 24th, and Friday, the 25th, at 25, Great George Street, Westminster.

A MEETING of the committee for promoting the memorial to the late Mr. Spottiswoode will be held at the rooms of the Royal Society of Literature on Tuesday next. Mr. Warren De La Rue, F.R.S., will preside.

MR. ROBERT HAMMOND, of the Hammond Electric Light and Power Company, has written a work on 'The Electric Light in our Homes,' with illustrations and photographs. It will be published by Messrs. Warne & Co.

LORD RAYLEIGH has reprinted, in a pamphlet form, several of his papers, including those on diffraction gratings and on colour mixture. In addition to his optical papers, those on electricity have been reprinted—we believe for private circulation only.

THE REV. RICHARD TOWNSEND, F.R.S., has vacated the Professorship of Natural Philosophy held by him since 1870, having become, by the death of the Rev. W. Roberts, a Senior Fellow of Trinity College, Dublin.

MR. J. C. FULLER, of Finsbury Pavement, has introduced a small incandescent lamp for philosophical purposes. The electrodes are zinc and carbon, and the fluid a solution of bichromate of potash. The cells remain active for more than thirty hours, and the expense of fresh fluid is said to be about threepence.

DR. G. GORE, F.R.S., has been engaged on an interesting series of experiments on the effect of various gases in reducing metals from their solutions. Dr. Gore thinks this process for reducing metals might be useful in physical experiments. He also believes the reduction of metals in the fissure veins of the subterranean crust of the earth may be due to the action of gaseous hydrocarbons or mineral oils, derived from organic sources.

MR. HIPOLYTE FONTAINE publishes in *La Revue Industrielle* an instructive paper, 'Le Nickelage,' in which he describes the new processes employed in France in electro-plating with this metal.

JEAN BECO and Léon Thonard contribute to the *Revue Universelle des Mines, de la Métallurgie, &c.*, for July and August, 1883, a valuable paper on 'L'Industrie Minérale en Italie

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depuis 1860 jusqu'en 1880.' This paper furnishes the most complete information on the mineral industries of Italy which we have seen.

The Commissioner of Mineral Statistics of the State of Michigan forwards his Report for 1882, just published. This report gives trustworthy information as to the state of the mines and collieries, with excellent sections of the workings, and detail tables of the mineral produce, of the machinery used, and of the population employed in underground operations.

FINE ARTS

ROYAL SOCIETY OF PAINTERS IN WATER COLOURS.—THE TWENTY-SECOND WINTER EXHIBITION IS NOW OPEN.—5, Pall Mall East, from Ten till Five.—Admission, 1s.; Catalogue, 6d.
ALFRED D. FRIPP, Secretary.

THE GROSVENOR GALLERY—WINTER EXHIBITION.—THE WINTER EXHIBITION OF THE GROSVENOR GALLERY IS NOW OPEN FROM TEN TO SIX WITH A COLLECTION OF THE WORKS OF SIR JOSHUA REYNOLDS, P.R.A.—Admission, 1s.; Season Tickets, 5s.

INSTITUTE OF PAINTERS IN OIL COLOURS, PICCADILLY.—GALLERIES ILLUMINATED ON DARK DAYS AND AFTER 3 P.M. EVERY DAY. OPEN FROM 10 A.M. TO 6 P.M.—Admission, 1s.; Illustrated Catalogue, 1s.; Season Ticket, 5s.

THE DRAWING-ROOM, EGYPTIAN HALL, PICCADILLY.—EXHIBITION OF OIL PAINTINGS AND WATER-COLOUR DRAWINGS BY HENRY COOPER.—EGYPTIAN DAILY, FROM 10 TILL 7. THE GALLERY ILLUSTRATED AT 4.—Admission, 1s.

SIX YEARS IN A HOUSE BOAT. By Keeley Halswelle.—THE EXHIBITION OF MR. KEELEY HALSWELLE'S SERIES OF PICTURES ILLUSTRATIVE OF THAMES SCENERY IS NOW OPEN AT THE OLD BOND STREET GALLERIES, 39, OLD BOND STREET, W., FROM TEN TO FIVE.—Admission, 1s.
THOS. AGNEW & SONS.

THE VALE OF TEARS.—DORE'S LAST GREAT PICTURE, completed a few days before he died, NOW ON VIEW AT THE DORÉ GALLERY, 5, NEW BOND STREET, WITH 'CHRIST LEAVING THE PRATORIUM,' 'CHRIST'S ENTRY INTO JERUSALEM,' 'THE DREAM OF PILATE'S WIFE,' AND HIS OTHER GREAT PICTURES. FROM TEN TO SIX DAILY.—ADMISSION, 1s.

The Cathedral of the Holy Trinity, commonly called Christ Church Cathedral, Dublin. By G. E. Street and E. Seymour. Illustrated. (Sharpe & Co.)

We are indebted to the publishers of this volume for an example of magnificence in typography and illustration apart from mere luxury. In fact, the external aspect of this tome is worthy of a book which was the last work of the architect whose restoration of Christ Church Cathedral is its chief subject. Only a few days before his death Street finished the revision of the letterpress, which had already been left incomplete when Mr. R. J. King died. Mr. King was the accomplished compiler of 'Murray's Handbooks to the English and Welsh Cathedrals,' and he had been requested to describe the most famous church in the Irish metropolis on account of his success in dealing with the great churches on this side of the water.

Mr. Roe acted wisely in securing the aid of so accomplished an architect as Street. As it was his intention to make the best of a cathedral which had fallen into a decay almost as bad as that of St. Davids, the patriotic citizen could not have done better. Of all architects of the Gothic persuasion, Street was the most stubbornly loyal to his convictions; he possessed profound archaeological lore, such as was needed for the reconstruction of great portions of Christ Church from fragments of certain parts; and he was especially devoted to that advanced form of the pure Early English of which it is an excellent example. Both the Dublin cathedrals are of English designing as well as the work of English hands. Christ Church has much boldness and dignity; the nave is of a type legitimately developed from Wells and Glastonbury, and it is a splendid example of this process.

Christ Church was in such a state of semi-ruin as to offer the very best of excuses

for those who—like Street, who writes here as his own apologist—advocate drastic measures of restoration. It is an important admission of the influence of the Society for the Protection of Ancient Buildings that the burden, to use the term in a musician's sense, of this elaborate work is neither more nor less than a defence of all that was done to the cathedral, on the ground that the restoration was absolutely indispensable and conservative in the strictest sense.

The church, we are told, like many other hapless buildings of which the "restoration has been too long delayed," was in danger of falling. It was bulging out here, it was cracked there; the tower was insignificant, "mean and bad in all its details, both inside and out"; the transepts had been ceiled, like York Minster nave, with lath and plaster and copiously whitewashed; the very nave itself leaned against "a vast continuous buttress of rude masonry," which extended its whole length! Windows were blocked up; the west end had been modernized in a fashion which reminded us of Llandaff and St. Davids of yore; the exterior had been as much knocked about as that of Lichfield; a west window illustrated carpenters' Gothic; the choir was shut off by a solid screen; "the walls of that part were all covered with plaster panelling, and cornices and pinnacles of the most contemptible character, worthy of the famous Batty Langley himself, degraded the place." "Probably there was no cathedral in the United Kingdom of which the belongings were so poor, so decayed, and so repulsive in appearance as they were here in 1871. Throughout the church there was not one window remaining open." On the exterior there was hardly an old wrought stone left, nor had other ancient features been spared. There was, indeed, nothing here, we are assured, of which any one could regret the entire removal, and the most conservative of antiquaries could not have felt a single pang on hearing that every portion of the exterior was to be absolutely renewed.

As if all this would not justify drastic remedies, it is urged that the fabric, not having been altered or added to in the way usual in old cathedrals, and thus failing to afford an interesting and always-to-be-respected record of the work of successive generations, need not be wept over as an historical document which has been defaced. It might well be left to be dealt with according to the judgment of those who, rightly enough, had already recognized in its architecture many elements of peculiar beauty and signs of a vigorous, original, and noble character, which needed only skill, money, and care to be made magnificent again.

It must be admitted that, looking at Christ Church as a new building, the result has justified the superb generosity of Mr. Roe, and the learning, taste, and skill of Street, to say nothing of the courage he displayed when, determined to save the stone vault of the nave—Street loved a stone vault with the love of an old Angevin architect—he actually propped the rickety building on wooden legs, took down the ramshackle nave arcade, abolished its tottering pillars, which had been constructed with rough stones everywhere, put solid columns in their places, added flying buttresses where there were none before, built buttresses

to the aisle roofs, and made the entire exterior practically new. A new baptistery was constructed on the model of an old chamber found in the thickness of the encumbering wall on another site, "one bay to the west of the old."

Such are a few of the restorations effected on lines more or less ancient. Of the additions made in the way of tourelles and a new central tower—that, without timbering, was raised on new arches inserted above the old ones, which did duty till their substitutes were ready to take their place—we have hardly space enough to speak. The process of substitution was bold and ingenious:—

"We marked out the new arches at such a height above the old as to fit the groining of the nave and choir, and then above these we cut through the wall by small portions at a time, and filled in the places thus cut through with an enormously strong arch of brickwork in cement. These arches had ample abutment on Portland stone springers, which were inserted in the walls on all sides of the tower, and were supported by the cross walls of the nave, transepts, and choir which abut on it. They were successfully built with no other centring than that which was made by the old wall through which we were cutting, and when the four arches had been built in this fashion, we had the whole weight of the tower resting on them, and none of it on the old arches. The latter were then removed, and the new carved and moulded stone arches were inserted at the proper level immediately under the brick discharging arches, the only difficult part of the work being the introduction of the springers for them on the tops of the piers."

Street probably prided himself on having, when he erected a screen and other "Papistical devices" suited to an ornate and emotional ritual, sailed as near to the wind in these matters as he well could. The late Mr. A. J. Stephens congratulated him on having provided "everything that was required," yet in no one point exceeding "what was undoubtedly allowed by law." The splendid chancel screen Street added to the church would have vexed the souls of old-fashioned deans and canons; some of the authorities and many outsiders were a good deal exercised by it. An altar, a sanctuary, and a crucifix did not lessen the scandal. Then came an organ with a sumptuous case, and coronae "all glorious to behold." Encaustic tiles, polished marbles, lacquered brass, burnished gold and silver, stained glass of the richest iconography, and other decorations completed the labours of the architect, but did not exhaust the generosity of the patron who found the money for all these things. Besides transforming the church from a ruined to an extraordinarily solid and magnificent structure, Mr. Roe provided the Synod of Ireland with a splendid new meeting-hall in close neighbourhood to Christ Church, and he supplied not a few other wants of the renovated structure, which is now much more sumptuous and immeasurably more beautiful than ever before. But it has, of course, been deprived of every other charm, including that venerableness which is due to service and, in a less degree, to the very abuse and neglect it had experienced.

About the much-vexed question of the existence of the so-called "operative architect" or craftsman-designer, of whose doings much has been asserted of

late years, Street said much, in his forcible way, when the preservation of the old work in Dublin was pressed on him on the ground that it was the production of the "operative architect." Street's comments on this subject have interest beyond their immediate occasion :—

"A building is the work not of one man, but of a number of men, working from instructions given to them probably by one man, but certainly by comparatively few. No feature, for example, is more important, or more affects the general effect of a building, than the great moulded plinth, which, as in the Yorkshire abbeys, forms the base to an entire fabric. Yet this base must have been designed by one man at once, in the space at the most of a few minutes—and then its execution may have occupied a gang of workmen for weeks or months. All these workmen had to work the moulding drawn on certain uniform conditions, of the same material, and with the same tools, so as to leave no room whatever for the indulgence of any of the personal fancies or tastes of individual workmen. What is true of the plinth is true of almost every other portion of the truly architectural features of any building. Yet the combination of these strictly architectural features in one harmonious whole is no less the work of one mind and one hand than was the first section of the first moulding. The mere workman of the thirteenth century was in no respect whatever superior to the mere workman of the nineteenth century. He confined himself to doing what he was told, implicitly following the directions of his master. An illustration of this is afforded by the construction of the nave columns of Christ Church. They were all built in the worst possible way, with small pieces of stone, all cut without any allowance for binding them into the work, and the consequence was that they all gave way to pressure. It is a fair assumption that some thirty masons at the least were at work on these columns; and can it be supposed that not one of these men was aware that the work he was doing was bad, and could not be safely done? The supposition would be absurd; and it is clear that what happened was that the workmen absolved themselves of all responsibility, worked the stones they were ordered to work, and ate their meals between times, with the same absolute *sang-froid* that marks their successors at the present day. They had no more pleasure in their work, 'no more originality in their way of doing it, than our own workmen have at the present day—all the pretty fables to the contrary notwithstanding. It may be confidently asserted, therefore, that the spirit of the age, so far as it affected the mere workman, had nothing whatever to do with the highest excellence of ancient architecture. It is not the spirit of the age so much as the mere marks of age that have to be respected. The fact that the Chapter House of York Minster—the *flos florum* of buildings, as the contemporary inscription on the wall calls it—is more than five hundred years old, is a natural reason for an increased love and sentimental respect for its very stones; but the design, which is its highest claim to respect, might be repeated again to-day with absolutely the same effect as in the thirteenth century, every detail of it having been executed originally not by the happy unity of view of a number of workmen, but by their strict obedience to the orders of their master, the architect, who did not allow even a crocket or a finial to be carved without his own instructions and design. The truth is that these old buildings were built like all others, each at one time by some one artist, and the only justification for the assumption that this was not the case—which is the question begged by the extreme anti-restorationist—is the fact that in the Middle Ages, in certain kinds of work, the individual workman was often allowed, under certain general rules and guidance, to do pretty

much as he liked. This happened, no doubt, chiefly in the case of wood and stone carving. Even this may be, and is now, very frequently executed from sketches, or, as no doubt it was of old in some cases—as, e.g., in the regular and repeated foliage of the cornices of the aisles of York Minster—from models made by the architect himself."

This is the gist of a much longer passage. Finally Street wound up the attack by remarking what would have happened if yore had every workman been free to follow his own devices: "The result would have been a very curious illustration not so much of the spirit of the age as of the folly of an age which, having able master masons or architects, chose to put them aside in favour of the common workman!" The contrary proposition is too absurd for serious discussion. What, one might ask, would happen if "the workman" were allowed to go to work in his own way on a great piece of engineering? What are we to suppose was the position of the two worthies whose portraits are sketched in stone in St. Ouen's at Rouen in the act of studying a piece of elaborate window tracery and a ground plan? Are these men the designers of that tracery and that plan? are they the masons whose task it was to cut the mullions in stone and set up the solid piers? or are they both designers and masons? The reply is obvious.

We cannot attempt to exhaust the attractions of this large and admirable accession to our architectural library. In addition to Street's vigorous contribution and the fine illustrations of the building, Precentor Edward Seymour has supplied a copious history of the fabric, with notes on its builders. Curious proofs of the un-Irishness of the church are the facts (1) that it was founded by the Danes or Ostmen during their long possession of Dublin; (2) that in 1380 the Parliament enacted that no native (Irishman) should be suffered to profess himself in this institution. Lambert Simnel was crowned in Christ Church with a coronet taken from the statue of the Virgin in St. Mary's Abbey, before he set about the invasion of England. In 1538 Archbishop Browne publicly burnt the "Staff of Jesus," a sort of holy rod of Bromholm, which had been the peculiar fetish of the place, and had performed miracles from the time of St. Patrick. An impudent fraud and false miracle precipitated the abolition of images in Christ Church and throughout Ireland.

MESSRS. CASSELL & CO. have issued a neat little book of examples for the use of would-be practitioners of the popular art of china painting, by Miss Florence Lewis. The writer wisely insists that the student should start with the firm determination to "master the use of his materials." Even although he may be an adept with oil or water-colour painting, he requires to understand thoroughly the characters, limits, permanency, and manageableness of the pigments and the biscuit to which they are to be applied, to say nothing of the vehicles and implements which go with them. Such understanding, however, must come with practice. An introductory essay on these matters starts the reader of Miss Lewis's book fairly on the way. It supplies trustworthy remarks on the peculiarities of certain pigments which must needs be humoured if they are to go with other pigments. The notes on the use of French pigments of the

kind now much in vogue are very acceptable; and so are those upon enamels and fat oil, that tyrant of the tyro, and dust, the china painter's Frankenstein. Of course, as in all such works, the reader desiring to test its precepts in practice is expected to know how to draw: the better he can paint, the better will be his work, the quicker his progress. A series of copies, beginning with red or any single tint, proceeding with olive, rose, compounds of tints and simple natural forms, lead to a conventional design of no great beauty, which we should have omitted altogether in that stage, substituting for it a simpler conventional instance at the very beginning of the series. Birds and flowers combined are followed by the head of a young woman, whose eyes and lips being awry serve to enforce what we have just said as to the need of drawing before beginning to paint. No doubt Miss Lewis put before her pupils-to-be this odd-featured face in order to suggest in a delicate way how hard it is to draw. As it is, one of the model's eyelids is not "practicable," as stage carpenters say. The example of "the figure" is good, its colouring very much to the point.

A Graduated Course of Instruction in Linear Perspective. By D. Forsyth. (Glasgow, Maclehose & Sons.)—Although we fail to see what call there can be for another simple and concise book on perspective to be added to the multitudes which claim public attention, we are bound to say that this latest instance is one of the best. In fact, we know none—not excluding our venerable and much honoured friend 'The Jesuit,' which is a first-rate work so far as it goes—that surpasses Mr. Forsyth's. No teacher of perspective can have failed to learn that the plainer and simpler the mode of instruction he employs the better for his pupils. It does not follow that the tersest explanations are the best. On the contrary, it is true that short directions generally have no other merit than their brevity, which often leads tyros into trouble. The secret of success in teaching the little science is the proper ordering of the examples to be set before the learner who, somehow or other, it does not much matter which way, has got thoroughly into his head the three fundamental rules of primary linear perspective, which can be acquired in ten minutes, and need only to be systematically illustrated by wisely arranged and plain examples in order to be thoroughly mastered and put in force by practice. The arrangement of this book could hardly be improved; it is evidently due to large experience and intelligent recognition of the learner's circumstances. A learner may become his own teacher if he takes it carefully in hand, and even without knowledge of mathematics can get on well with it.

Ornamental and Constructional Carpentry and Joinery, illustrated (Ward, Lock & Co.), is the second of a series of popular and handy books intended for the use of amateurs and mechanics. It is to be followed by a third. It is highly practical, quite worthy of its title, and certain to be useful to amateurs, boys, and even apprentices in joinery. The author is, however, behind his age when, in speaking of the making of Venetian blinds, he says that the ladders are to be made by sewing narrow transverse tapes to the vertical tapes. Any amateur who knows the nature and results of this process is aware that the catching of Mrs. Glasse's hare is nothing to this maddening mode of "not doing it." Machine-woven ladders spare poor mortality further trials of this nature. Again, the advice to pass the cord for raising such blinds round two hooks by turning it in contrary directions is but a relic of barbarism. Such cords should be belayed, sailor fashion, by that simplest of hitches, the half hitch.

Transactions of the Institute of Architects, Session 1881-82. Illustrated. (The Institute.)—This volume is unusually interesting. The

memoir of W. Burges is full of valuable details, and shows true sympathy for the man and his work. Other notices, of greater or less length, are devoted to MM. G. J. A. Davioud, H. M. Lefuel, and F. A. F. Mariette. Mr. P. P. Pullan contributes a full account of the works executed by W. Burges, and criticizes with fairness the architecture of the deceased. It is deplorable that the address of G. E. Street, who was President of the Institute at the opening of the session—a paper with which the volume begins—should be followed before long by an announcement that he himself must needs be the subject of an obituary *éloge* which the succeeding volume will contain. The losses of the Institute in 1882 were, we believe, unprecedented. The most interesting of the papers read before the Institute and printed here may be recommended to archaeologists not less than architects; we refer to the account of 'Earthenware Pots (built into Churches), which have been called Acoustic Vases.' The immediate occasion of this valuable paper, by Mr. G. M. Hills, was the discovery in 1878 of about fifty earthenware pots built into the nave walls of Leeds Church, Kent. The earliest mention of such vessels is in Vitruvius, book v. chap. v., in which the writer describes brazen vases inverted and placed between the seats of theatres, and designed for acoustical purposes. Another record dates from before the middle of the fifteenth century (1432), and describes the insertion of urns in the walls of a Célestin church at Séans, near Metz, by the prior, who had seen the good effect of a similar insertion elsewhere. It is significant that on the margin of the MS. an ancient scribe had written of the prior and his device, "Ecce risu digna." The other examples of the use of vases for acoustic purposes are chronologically arranged by Mr. Hills. The best known are at Fountains Abbey and in the church of St. Peter's, Mancroft, Norwich. The most striking record is that of Sir Thomas Browne, who in the 'Epistle Dedicatory' of his 'Urn-Burial' to Thomas Le Gros, alluding to Vitruvius's notices of the "great hippodrome urns in Rome," desired that the "sepulchral urns lately found in Norfolk," which supplied occasion to his essay, might "resound the acclamations and honours due unto you," and, in addition, lamented "that these are sad and sepulchral pitchers, which have no joyful voices; silently expressing old mortality, the ruins of forgotten times." Sir T. Browne was buried in St. Peter's, Mancroft, and it is interesting to remember the physician's close connexion with that church when one reads his allusion in the "Epistle Dedicatory." This has been already observed by Mr. F. G. Stephens, whose notice was mentioned by Mr. Hills in terms which suggest that he has not quite recognized the writer's intention. Mr. Hills does not pretend to decide for what purpose these vases were inserted in church walls and floors, but he is inclined to doubt if the acoustical theory can be correct. The discussion which followed the reading of this paper added much light to the subject. Mr. H. Stannus's essay 'On the Artistic Treatment of Constructional Ironwork' is full of independent thought. The best remarks on the subject are those of Viollet-le-Duc in 'Entretiens sur l'Architecture.'

ROYAL ACADEMY.—WINTER EXHIBITION.

(First Notice.)

THOUGH there is a great deal at Burlington House that is most attractive, the present exhibition is not quite equal to some of its immediate predecessors. Still it does not seem to be below the average, and the public must not expect that every year it shall be shown masterpieces of the greatest painters, such as it recently feasted on. Rather let us rejoice that the astonishing art wealth of this country—with which our accounts of "The Private Collections of England" have familiarized the readers

of the *Athenæum*—will not be exhausted by reasonable demands, such as the Academy can properly make, provided the managers of the Grosvenor Exhibition observe a like moderation in fulfilling the mission they have honourably taken up and zealously performed. There is little fear of exhausting the stock of pictures in this country, seeing that the British Institution, which had far fewer facilities than the Academy, contrived fifty-five valuable shows without intermission of a single year, and could have gone on till Doomsday. Since 1867, when the gatherings in Pall Mall ceased, more and more pictures have been brought into this country, very few have gone out of it, while picture making has by no means ceased in the land, and the art of modern masters, such as Leslie, Linnell, Landseer, and Rossetti, would alone supply two thousand noteworthy examples. Probably there are about twenty thousand available pictures (Reynolds alone painted more than a thousand, of which at least half are worth seeing) in this island. What would Mummius think of that!

It is quite true that the Directors of the British Institution seldom exhibited more than one hundred and fifty pictures at a time, while Burlington House and the Grosvenor Exhibition together often contain four times as many. On the other hand, it must be remembered that it could hardly be opened to any but the big-wigs of British art, such as Reynolds, Gainsborough, West, and Romney, while, liberal owners being much fewer than at present, its hunting ground was small compared with the modern one, when few gentlemen refuse to lend their treasures and railways bring them easily. Both the Academy and the Grosvenor contain too many examples; but, all things considered, we do not fear stoppage of the supplies. Then it is feasible, as the British Institution did, to begin again, and after the lapse of a decade to re-exhibit the same pictures. The thing to be dreaded is not that the supply of pictures will be exhausted, but that the visitor, oppressed by numbers, will fail to assimilate what he sees.

There is one point to which attention may be called, because it indicates the great advance in the intelligent sympathy for art in its less popular manifestations. Whereas the galleries of the British Institution, filled as they were with the choicest examples, were often empty, the two exhibitions of our own time are always fairly attended, and when exceptional attractions are provided they are thronged with visitors who evidently know what they are looking at and heartily appreciate it.

For the nonce we must be content with a summary of this, the fifteenth collection of its kind at Burlington House. The arrangement is as usual. In Gallery I are English pictures exclusively; Gallery II. is appropriated to Low Country art—Lely alone, if he can be called "no Dutchman," having a place where nearly every picture came from Holland. The southern side of the Scheldt is but faintly represented. A Jervas and two Greuzes are the exceptions which prove the rule. Gallery III., generally the centre of attraction here, contains fewer masterpieces than usual, so that of nearly seventy pictures there are not more than seven that are first rate. Reynolds contributes at least two, if not three, superb portraits. In Gallery IV. are an intensely interesting group of archaic examples (including the little Van Eyck, a 'Virgin and Child,' No. 267, to which we have more than once called attention, the property of Mr. T. Weld Blundell, of Ince-Blundell Hall), and a smaller number of the more sumptuous productions of the later Italian schools, a Rubens, a false Holbein, and pictures attributed, on grounds of varying value, to Wohlgemuth, Otto Venius, Cornelius Janson, and Jan Steen. In Gallery V. are hung about as many pictures by Poole as it can conveniently accommodate. The twenty-eight examples stand well apart from each other and in fair illumination. This may seem a small number, but it is to be re-

membered that in size they are above the average, and were selections of other examples made on principles as judiciously severe, and the choice paintings hung with "margins wide" like Poole's, there would be better opportunities for study, and we should never hear of the exhaustion of our art treasures nor of our art critics.

The best pictures in Gallery I. are as follows, in the order of the Catalogue: A noble view *On the Tiber* (No. 5), by Wilson, and his lovely and solemn *Lake of Nemi* (27); a sketch of Constable's for the famous *Salisbury Cathedral* (9); Gainsborough's *Lady Gideon* (10); a small Stothard of *George III., and his Family* (11); Reynolds's *Lady Ilchester and her Daughters* (16), which seems weaker than when we saw it at South Kensington fifteen years ago; a stupendous *Fall of Phaethon* (17), by J. Ward; the *Music Piece* (22) and *Breakfast Piece* (to which we refer in another column) (38), by Hogarth; Reynolds's *Lady Sarah Bunbury* (31), *Admiral Keppel* (50), and *Sleeping Girl* (52); a large Callicott, *Pool of the Thames* (49); and two Turners (34 and 53).

Of the Low Country pieces in Gallery II. the visitor must not overlook the interesting Terburgs (60 and 67), which Mr. Massy Mainwaring has lent. The Berlin Gallery is envinably rich in small portraits by this master, whose 'Congress of Münster' adorns the National Gallery. Neither of the examples now before us is equal to that (No. 80) which Sir W. Abdy lent to the Academy in 1881, a year memorable for Terburgs, because it introduced us to Mrs. Hope's examples, to say nothing of other triumphs of Dutch miniature genre painting. Near No. 67 hang Lord Lansdowne's *Portrait of a Man* (76) by A. Cuyp, which is peculiarly interesting on account of its handicraft and sentiment; the same owner's Teniers's *Two Peasants* (83), *The Duet* (85), and *The Château of Teniers* (115), Rembrandt's *Portrait of a Lady* (106), Cuyp's *Fishing Boats* (123), Van de Velde's *Sea Piece* (130), Jan Steen's *Lady with Doctor and Attendant* (132), and Maas's *Interior of Cottage* (141), and splendid masterpieces in other rooms, contributions from Bowood and elsewhere, the whole being forty in number, such pictures as few princes possess, and fewer still would lend. The generous opening of the treasures of Bowood deserves the warmest thanks.

In the same room are Lord Normanton's Teniers, the characteristic *Studio of the Painter* (88), Van de Capelle's *River Scene* (114), brilliant and yet soft, and Potter's *Cows* (125), which nearly equals a recent example in the same place. We described Lord Scarsdale's *Landscape* (93) by Cuyp in "The Private Collections of England," Kedleston Hall. Mr. F. R. Leyland's large Wynants, a *Landscape* (94), will be appreciated by all who study the style of the master. The same owner has sent a noteworthy Rembrandt in the *Portrait of a Young Man* (119), as well as a good Bol, which is named *Head of a Young Man* (113). The Queen's Terburg, called *The Letter* (122), is well known as a capital piece. In addition we may mention Lord Howe's *Boors Carousing* (138), by A. Van Ostade; Lord Normanton's Ruysdael's *Landscape* (146); Earl Howe's *Cows* (129), which is signed by Cuyp, and this peer's most masculine *Young Man playing a Guitar* (90), by Frank Hals, a work so fine and firm, so broad and full of animation, that it demands special notice at a time when the charming, but somewhat boneless art of Gainsborough and the generalized craftsmanship of Reynolds are influencing the public. The Hals is, perhaps, the most spontaneous picture here. In left draughtsmanship and energy of delineation, without a touch of caricature, it is unapproached, not to say unsurpassed, by anything in Burlington Gardens, though, if we take Mr. Weld-Blundell's Van Eyck as our starting-point and Ward's 'Phaethon' as our closing, we have here specimens of the art of the Western nations for four hundred years.

In Gallery III. will be found some of the

most beautiful things in this exhibition. Reynolds's *Viscountess Crosbie* (148) is an affected design, but one of his best studies in white. The *Portrait of Col. St. Leger* (149), a man renowned in the history of the Regency, is a first-rate example, and noteworthy because the colonel seems almost a lad. In every respect the Reynoldses we have now to study cast into the shade the Gainsboroughs hung near them. Only the most Reynolds-like of Gainsboroughs, the brilliant, pearly-toned *Nancy Parsons* (215), for which we are indebted to Lord Lansdowne, maintains its place, being solid as well as brilliant. Otherwise the result of the comparison forced on us by this exhibition of both artists' works more than justifies the magnanimous if bitter thought of Gainsborough when he studied a group of his rival's masterpieces, and exclaimed, "D—n him, how various he is!"

The finest Reynolds here is the poetic *Mrs. Sheridan as St. Cecilia* (209), another treasure from Bowood. Next to this may be reckoned the portrait of that Anglo-Smyriote, *Mrs. Baldwin* (205), which is from Bowood like the above. Not far off hangs *Giuseppe Marchi* (208), Reynolds's factotum, who walked from Marseilles to Paris when his patron had not money enough to pay the coach-fares of both. The portrait is valuable because it was painted at the St. Martin's Lane lodgings soon after Reynolds got to London; it was the master's show-piece, and provoked Hudson's censure, "Reynolds, you don't paint so well as you did before you went to Italy," which, from the speaker's point of view, was true. Reynolds was evidently matching himself with Gainsborough in the bright and showy *Lady Lade* (213), another epoch-marking picture of the P.R.A.'s. Lawrence—see the flimsy *Gipsy Girl* (201)—might have learnt a good deal even from the 'Lady Lade.' The so-called "Fighting Parson," *Sir H. Bate Dudley*, who was less a hero than people fancy, is well represented in Gainsborough's famous piece, No. 203. This is one of the pictures which, at the risk of his life, Mr. Algernon Graves saved from a burning warehouse. The gem of the landscapes here is Turner's *The Nore* (212), painted in 1808. The noble Wilson on the other side of Reynolds's masterpiece suffers little from comparison with the very powerful Turner; it is called *The Falls of Tivoli* (202). We prefer to it the lovely and stately *Lake of Nemi* (27), by "Poor Dick," a work which Cozens himself, the prince of monumental landscape painters, might have inspired, and probably did inspire.

The huge *plafond* from Osterly Park, called *Glorification of a Prince of Orange* (150), is a grandiose Rubens, conceived in the master's best style, and should be carefully studied. The noble portrait ascribed to Velazquez, and called *El Corregidor de Madrid* (153), which we saw at Wootton Hall, retains its impressive energy and vigorous painting, but in the present light loses the silvery tones and pure coloration of the greatest Spanish master, and may probably take a new name. Nothing will make it a less grand picture than it is. A group of resplendent Guards will be noticed, with the numbers 154, 158, 179, and 183. They fairly extinguish the Canaletto, No. 186. The Moroni (159) and the Tintoretto (163, 170, 174) are highly acceptable. Lord Mount-Temple's *Flight into Egypt* (162) is a perfect Claude, much finer than its neighbour, the *Seaport* (172). The *Portrait of Luigi Gonzaga* (168), a statue-like piece of the soundest draughtsmanship and purest modelling, by Angelo Bronzino, really represents a warrior saint, probably St. George or St. Julian, each of whom in iconography is clad in armour, young and fair, and distinguished by a cross-banner. This delightful picture of a youth of twenty cannot represent St. Luigi Gonzaga, who was born in 1568, four years before Bronzino died, and was not beatified till 1621, nor canonized till 1726. This warrior saint, in

full black armour, wears a nimbus, and bears the palm and banner; so that these circumstances, with his erect carriage and military air, confirm the notion that he is no pupil of St. Charles Borromeo or member of the Society of Jesus. At Bowood is another Bronzino of a boy, hardly inferior to this delightful work, which is, no doubt, a portrait in character.

A little further on is Mr. Leyland's superb *Portrait of a Lady* (180), ascribed to Giorgione; and still further on hangs Mr. Butler's first-rate but rubbed Antonio More, a *Portrait of a Lady* (188), the technique of which is identical with other fine Mores, such as that which Earl Spencer exhibited at South Kensington with other pictures from Althorp, and is, unfortunately enough, called a Holbein. A fine Crivelli, also lent by Mr. Butler, adjoins his Flemish masterpiece.

In Gallery IV. are archaic pictures, several of which will puzzle critics sadly. Mr. Graham has lent some fine specimens of this class, and Mr. Butler, Mr. Drury-Lowe, and Mr. Willett are also generous contributors. Mr. Weld-Blundell's Van Eyck we have named before and shall return to, but we must not overlook his *Holy Family* (279), here ascribed somewhat loosely to the Master of Cologne. In Gallery V., as has been already said, will be found a fine selection from the works of Poole, whose reputation as a poet-painter will bloom again this year.

Fine-Art Gossip.

THE trustees of the late Rev. W. Finch have presented to the National Gallery the conversation piece which is now No. 38 in the Royal Academy Exhibition. It contains portraits at whole length of Mr. W. Strode and his family. Before passing into the possession of Mr. Finch this work belonged to Mr. W. Strode, of Northaw, and Hill Street, Berkeley Square.

OUR readers will be glad to hear that excellent reports have been issued respecting Mlle. R. Bonheur's health. The illustrious artist is now in a fair way of recovery from her severe illness. She has already derived great benefit from the medical treatment she has been undergoing, and her doctors hope to be able to effect a radical cure. She will remain in Paris under medical charge until the spring is well advanced. This detention from the practice of her art is, of course, in itself painful to one so energetic and accomplished. Mlle. R. Bonheur is now allowed to go out of doors.

TO-DAY (Saturday) is appointed for the private view of the works of Mr. A. W. Hunt, which have been collected in the gallery of the Fine-Art Society, New Bond Street. The public will be admitted on Monday next.

MR. JOSIAH GILBERT, the well-known authority on the Dolomites, is going to publish, through Mr. Murray, a work on 'Landscape Art down to the Time of Claude and Salvator.'

IT is pleasant to be able to say that Mr. Oakes, who has been much indisposed of late, is now a great deal better and able to resume painting with characteristic energy.

A WORK in serial form is about to be commenced by Messrs. Sampson Low & Co. under the title of 'Artists' Homes.' It will contain photo-engravings from photographs, very successfully taken by Mr. J. P. Mayall, of the leading painters, sculptors, architects, and engravers of the day in their studios or their homes, surrounded by the pictures, sculptures, and objects of art which characterize those places. Upwards of fifty studios have already been taken, and the first part, which will be published in March next, will contain engravings, with biographical notices, of Sir F. Leighton, and Messrs. T. Webster, W. C. Marshall, and V. C. Prinsep.

Apropos to the current exhibition in the Grosvenor Gallery, Messrs. Remington & Co. will

immediately publish a second and revised edition of Mr. F. G. Stephens's anecdotic and critical essay on 'English Children as painted by Sir Joshua Reynolds,' which has long been out of print. This volume will range with the annotated catalogue of the Grosvenor Exhibition, and comprise a copious list of pictures of children engraved after Reynolds.

A NUMEROUS exhibition of pictures, to which, we understand, Her Majesty has promised to contribute the famous 'La Rixe,' by M. Meissonier, will be opened in the gallery of M. Petit, Paris. One hundred and fifty examples of all kinds will be assembled, it is said, from Russia, Holland, and elsewhere, besides two statuettes modelled in wax by the master, representing, severally, 'The Mousquetaire' and 'Polichinelle.' The painter, whose works amount to 420 in number, has just begun one more, which measures three metres, and represents Bayard knighting Francis I. amid a splendid company of chevaliers. So says *Le Journal des Arts*.

THE Council of the Corporation of Manchester have done wisely in commissioning Mr. F. Madox Brown to paint in spirit-fresco the six remaining illustrations of the history of the town. Of the works executed we have more than once expressed warm admiration. The new subjects Mr. Brown has undertaken are—(1) Wycliffe defended by John of Gaunt in the Consistory Court; (2) Cheetham's school for forty boys, a picture we shall describe by-and-by; (3) Bradlaw defending Manchester against Lord Strange; (4) the muster of Prince Charles Edward's followers in the Collegiate Churchyard; (5) Kay, inventor of the fly-shuttle, saved from the fury of the mob; (6) the opening of the Bridgewater Canal. It will thus be seen that these officially chosen subjects lie apart from controversial matters of our own time and yet exhibit some of the heroic elements of Manchester's civic, industrial, and intellectual life. The 'Trial of Weights and Measures,' the last of the first series of pictures, may yet take a month or two to complete.

MR. F. MADOX BROWN'S large picture called 'Work,' one of the most powerful and characteristic of his productions, which was lately exhibited in Manchester, has been bought for the collection of Mr. Armitage, of that city.

WE are sorry to announce the death, at Aberdeen, on the 31st ult., of Mr. W. P. Burton, the water-colour painter. He was the son of Capt. William Paton Burton, of the Indian Army, and nephew of Dr. John Hill Burton. He was born at Madras in 1828, educated in Edinburgh, and placed in the office of David Bryce, the distinguished architect; but relinquishing that branch of the arts for painting, he became a constant contributor to the London exhibitions. He made tours in Italy, France, Holland, and Egypt, and produced drawings of French rivers, old houses in Holland and Egypt, and landscapes in Surrey and Sussex.

ON the 21st inst., at 2 o'clock, M. Paul Chevallier will sell in the Hôtel Drouot, Salle 8, the collection of modern pictures formed by the late Dr. Court, comprising works attributed to MM. Corot, Diaz, Bonnat, Daubigny, J. Dupré, Harpignies, Henner, Mélin, De Neuville, Passini, Ribot, Roybet, Veyrasset, Vollon, and Ziem.

MR. TUER writes:—"In noticing 'London Cries, with Six Charming Children,' in last week's *Athenæum*, you have evidently taken the book as an attempt at an exhaustive compilation, whereas the key-note to its real import is struck in the opening and closing sentences of the volume: 'It can be taken for granted that most persons who may buy a copy of this book will do so chiefly for the sake of the plates'; and 'For the convenience of those who may wish to transfer some of the smaller illustrations to scrap-books, the text has been printed on one side of the paper only.' My time being more

than ever occupied with the manner rather than with the matter of books, I am afraid that the embarrassment of information placed at my disposal by your critic for a second edition of 'London Cries' must descend to some more leisured writer on the subject. Mean time allow me to guard against a mistaken inference which many readers might draw from your critic's allusion to inexpensive devices of reproduction by stating that the whole of the Catnach cuts are printed from the original woodblocks, and the Cruikshank designs from *clichés* taken from the original blocks." Our readers know that the "reproduction" of Catnach cuts is about as costly as the stamping of a baker's flour-bags.

A CORRESPONDENT writes:—"M. George Petit's gallery in the Rue de Sèze opened at Christmas with a charming, if incomplete exhibition of eighteenth century art, that century 'de vignette.' Giving as it does a history of the taste and manners of the French aristocracy, it is an opportune companion to the Sir Joshua in Bond Street. Sir Richard Wallace and other well-known collectors have sent their dearest treasures to the collection, which comprises, besides portraits and *genre* pictures, fans, medallions, and snuff-boxes. The exhibition is chiefly incomplete because Watteau, the true creator of the style of the century, is poorly represented; but the famous and delightful 'Île Enchantée' is in his richest and most graceful spirit. Nor is Greuze, in spite of the 'Tricoteuse Endormie,' nor Chardin in great force. Chardin's half-dozen works are the more disappointing because in his earlier manner, while he still confined himself to inanimate nature till stung into a new activity by Aved's taunt about the easiness of painting sausages. The honours of the gallery unquestionably fall to Boucher and his pupil Fragonard. There are several of the elegant pastorals divided into scenes which Boucher painted for Madame de Pompadour. And the largest and central picture of the room is his famous portrait of his patroness, leaning back in a negligent attitude, with the little feet (duly crossed) showing beneath the blue dress. Boucher's work, unlike Chardin's, is nearly all in his latest and freest manner. Fragonard is still more strongly represented. With his inexhaustible ingenuity, his Provencal vein of poetry shown in his treatment of flowers, his lightness of touch, he seems the truest artist of those days of elegant decadence and futility. Everything of his is touched with that inexpressible grace which M. Paul St. Victor best hinted at, 'qui rappelle ces accents qui, dans certaines langues, donnent à des mots muets un son mélodieux.' Lancret and Drouais contribute the most noteworthy and numerous portraits after Boucher, while Prud'hon makes a poor appearance. Among the miniatures, which are very imperfectly catalogued, Hall, as usual, takes the first place."

THE Austrian Government has founded at Rome a school on the plan of the French one. It is to be mainly devoted to the study of the Middle Ages and the Renaissance.

The death is announced of Father Bruzza, the well-known epigraphist.

At the request of Signor Baccelli, our correspondent Prof. Lanciani is writing a volume on the discovery of the house of the vestal virgins at Rome. The discovery includes: pedestals with inscriptions, 14; other inscriptions, 22; brick stamps, 131; statues, 11; busts, 14; silver coins, 834; gold coin, 1; pieces of jewellery, 2.

MUSIC

SAVOY THEATRE.—'Princess Ida.' By Gilbert and Sullivan.
COVENT GARDEN THEATRE.—'The Piper of Hamelin.' By V. Nessler.

THE last in the series of Messrs. Gilbert and Sullivan's fantastic operas contains so

much that is clever and original that it is a pity its effect should be marred to some extent by clumsy arrangement. In its original form Mr. Gilbert's "respectful perversion" of Tennyson's 'Princess' consisted of five scenes played without break in the ordinary burlesque style. It is now arranged in a prologue and two acts, the first and third divisions being brief, while the second is so abnormally long that a sense of fatigue cannot be resisted despite the author's whimsicalities and the composer's admirably conceived numbers. One or two of the lyrics could be spared, and with a little compression of the dialogue the piece will be improved in symmetry and balance. In the endeavour to assign to the new work its proper musical position in the list which began with 'The Sorcerer,' we are reminded of the difficulty a composer must experience in maintaining any semblance of freshness in his method after working in one groove for so long a time. Sir Arthur Sullivan is not to be blamed because in 'Princess Ida' we meet with rhythms, phraseology, and tricks of orchestration which sound familiar. There is rather cause for wonder that in his latest effort there is so much that strikes the hearer as spontaneous, daintily expressed, and even beautiful. The composer is never more happy than when he reproduces the mannerisms of former musical epochs, and there are two or three numbers which will compare favourably with anything he has previously accomplished in this direction. The gem of the opera is the duet for Lady Blanche and Melissa, with its old-world grace; but scarcely inferior are a Handelian trio for the three sons of Gama, and a sham Anacreontic song for Cyril. In the concerted music Sir Arthur Sullivan displays a serious artistic purpose, and there is nothing that is unworthy of his reputation as a leading English musician. In this respect the new score will compare very favourably with that of 'H.M.S. Pinafore'—his first great success in collaboration with Mr. Gilbert. The performance is more noteworthy for general smoothness and good *ensemble* than for the special excellence of any individual member of the cast. Vocally, Miss L. Braham, Miss Chard, Mr. H. Bracy, and Mr. Durward Lely are most entitled to approving mention. Mr. Grossmith has less to do than usual, but makes the most of his opportunities. The mounting of the piece is on the sumptuous scale always observed at Mr. D'Oyly Carte's theatre.

Opera in English is so rarely heard in the metropolis that Mr. T. H. Friend's enterprise is welcome at a dull period of the musical year. It is a curious fact, and one that is scarcely creditable to the London public, that lyric drama in our native tongue is better patronized in the provinces than in the metropolis, and the Royal English Opera Company, as it styles itself, existed for a considerable time before it troubled itself to appeal to what should be the largest and most educated audience in the kingdom. On the other side, it might be urged that by this course we have the advantage of the experience gained by the company; and there would be force in the plea. Although the *ensemble* at Covent Garden is by no means perfect, it was easy to realize on Monday night that most of the performers had been working together for some time. Mr.

Friend was well advised to produce his leading novelty on the opening night of the season, thereby following an excellent example set by Mr. Carl Rosa. Victor Nessler, the composer of 'Der Rattenfänger von Hameln,' is Kapellmeister at the Leipzig Stadttheater, where this opera was produced in March, 1879. His previous efforts had not brought him much fame, but 'Der Rattenfänger' was at once successful, and has gone the round of the German theatres, its reception everywhere being exceedingly flattering. In the present dearth of operatic composers in the Fatherland this result is not surprising, as a foil is required to the Wagnerian repertoire which is now the staple of many theatres, so far as regards modern serious opera. The curious old legend upon which Nessler has founded his work is now familiar in this country, thanks to the remarkable poem of Mr. Browning, and despite its grotesqueness is susceptible of romantic musical illustration. But it is impossible to compliment Herr Friedrich Hofmann on his libretto, either as a literary effort or a skilful dramatic arrangement. The constant changes of scene are very tiresome, and might easily have been avoided. A graver fault is the utter want of characterization, even the central figure being drawn in such vague and shadowy outline that it is impossible either to sympathize with him as a Vanderdecken or to execrate him as a Mephistopheles. It is not given to every librettist to invest legendary personages with strong human interest, as Wagner has done, but we have a right to expect something of the dramatic force of which Scribe was perhaps the greatest exemplar. In order to make the story last for five acts a number of irrelevant characters have been introduced; but the love business is feeble, and some of the scenes only retard the action. The English translation is from the experienced pen of Mr. Henry Hersee, who has fitted his words to the music deftly, and who may be complimented generally on the fulfilment of what is always an ungrateful task.

As the book of 'The Piper of Hamelin' fails to interest, the success of the opera is due entirely to the music, a fact that of course redounds to the credit of the composer. It must be allowed that the score bears throughout the impress of a practised hand, for the music flows along with the utmost ease, and there is scarcely an instance of crudeness or faulty expression. On the other hand, Herr Nessler has not altogether avoided reminiscences, two or three phrases being strongly suggestive of Weber, and one of Gounod's 'Faust.' Of the influence of the French masters of comic opera very little is perceptible, and the composer whose style that of Herr Nessler most nearly resembles is Flotow. Like the author of 'Martha' he possesses a vein of pleasant melody, which is piquant or sentimental according to need, and which is equally likely to exhaust itself in one opera. 'The Piper of Hamelin' abounds in pretty tunes, of which a large share is allotted to the principal character. There is an appropriate touch of weirdness in some of Hunold Singul's airs, of which the most remarkable are the first, "Whence I come," and one in the second act, "O knapsack and staff." Among the best airs in the work is one for

contralto, "Oh, strange and sweet," in which the harmonies of the harp are used with felicitous effect. There is a capital drinking duet, when writing which Herr Nessler may have been thinking of an air in Auber's 'Le Domino Noir.' The concerted pieces are for the most part unimportant; but exception must be made in favour of the final *ensemble*, where the sounds of organ and choir at a wedding are mingled with those of the piper as he draws the children on to their destruction. Here there is excellent musicianship, but in general the limits of the composer's talent are discernible whenever the situation suggests breadth of style and dramatic force. As we have pointed out, there are few opportunities for the exercise of these qualities, but of those which exist he has not made the most. To sum up, 'The Piper of Hamelin' is a very agreeable, but by no means a great work, and it would be more effective in a smaller theatre than Covent Garden.

The performance is creditable, taking all circumstances into consideration. Mr. Friend is fortunate in having secured several artists who were formerly in Mr. Carl Rosa's company, but the only one of these who appears in this opera is Mr. Charles Lyall, who is as humorous as usual in the character of a town clerk. The title rôle is filled tolerably well by Mr. James Sauvage, a baritone with a good voice, but a defective method. In the matter of enunciation also he leaves something to desire. Madame Rose Hersee sings and acts with her customary intelligence in the part of Gertrude, a maiden who is spell-bound by Singuf. Of the new-comers a highly favourable impression was made by Miss Helen Armstrong, a mezzo-soprano, Mr. Arthur Rousby, baritone, and Mr. Albert McGuckin, bass. The orchestra and chorus are efficient, if not very powerful, and the opera is placed on the stage with commendable care, for which thanks are due to Mr. Betjemann.

Musical Gossipy.

PROF. PAUER, in his first lecture 'On the History and Development of Music for the Pianoforte and its Predecessors, the Clavecin, Harpsichord,' &c., to be given on Thursday next, will describe the clavicytheriom, clavichord, virginals, harpsichord, and spinet. The illustrations will include Courante and Canzone, by Frescobaldi; Suite in E minor, by Lulli; three lessons, by Scarlatti; and other pieces.

M. ERNEST REYER's new opera, 'Sigurd,' was produced at the Théâtre de la Monnaie, Brussels, on Monday evening, and appears to have produced a very favourable impression. The fourth act is especially well spoken of, and the music is generally described as having a leaning towards the Wagnerian style, though without any direct plagiarism.

CARMEN SYLVA (the Queen of Roumania) has just written the libretto for an opera. It has been set to music by the Swedish composer Hallström. It is called 'Meaga,' and will be produced in the course of the season at the Royal Opera of Stockholm.

THE popularity of Wagner's music in France appears to be increasing, if we may judge from the fact that of four concerts given in Paris last Sunday, the programmes of three contained extracts from the composer's works.

TWENTY-THREE new operas were produced at various theatres of Italy during the past year. In the list given by the *Gazetta Musicale* we find

only one composer's name—that of Luigi Ricci—which is known in this country.

THE Société des Concerts Populaires of Boulogne gave on the 21st ult. a performance of M. Félix Godefroid's grand opera 'La Fille de Saül,' the principal parts being sustained by Mlle. Nadaud and M. Vergnet. Between the acts M. H. Mory, the president of the society, presented to the composer, who conducted the performance, a golden crown, as a mark of recognition from his townsmen. M. Godefroid, we should add, is a native of Boulogne.

A REVIVAL of Spohr's 'Jessonda' is in preparation at Vienna. It is intended to give the opera on the 5th of April, the centenary of the composer's birth.

MDLLE. LILLI LEHMANN, the well-known *prima donna*, is compelled by ill health to abandon the stage, at least for the present. Her loss will be seriously felt at the Berlin Opera.

KOTZEBUE's play 'Die Ruinen von Athen' has lately been performed at Munich, with Beethoven's music.

WAGNER'S 'Walküre' has recently been performed for the first time at Carlsruhe, Darmstadt, and Strasbourg, meeting in each place with great success. 'Tristan und Isolde' was enthusiastically received on its first performance at Bremen on the 26th ult.

DRAMA

COURT THEATRE, SLOANE SQUARE—Lessees and Managers, Mr. John Clayton and Mr. Arthur Cecil.—LAST PERFORMANCE OF 'THE MILLIONAIRE'—A New Comedy in Three Acts, by G. W. Godfrey; Mrs. John Wood, Mrs. Beerbohm-Tre, Miss H. Lindsey, Miss Cowie, and Miss Everett Lawrence; Mr. Arthur Cecil, Mr. Mackintosh, Mr. Charles Sugden, Mr. G. Trent, Mr. Maurice, Mr. C. Seyton, Mr. Channing, and Mr. John Clayton. Box-Office hours, 11 till 5. No fees. Doors open at 7.45.

THE WEEK.

NOVELTY.—Re-opening: Revival of 'The New Magdalen,' a Play in a Prologue and Three Acts. By Wilkie Collins. 'The Wilful Ward,' a One-act Comedietta.

One of the most depressing signs in connexion with the stage is that the familiarity of an actor with a rôle leads habitually to the loss of artistic beauty. Had Shakespeare lived in days like the present, in which a man may play the same character some hundreds or even thousands of times, the advice of Hamlet to the players would, it is easy to believe, have been enriched with one or two extra maxims. Here and there only can an artist be found so conscientious and so firm in his knowledge of his art as at the one hundredth performance to maintain, in face of the inducements to extravagance held out by an ignorant public, the moderation he at first observed. Among the few artists thus "with goodness principled" Miss Ada Cavendish may claim to stand. After an interval of ten years Miss Cavendish reappears as Mercy Merrick in 'The New Magdalen' of Mr. Wilkie Collins. In spite of the time that has elapsed since it was last seen the performance is still fresh in the recollection. It is, indeed, one of those things of which the memory does not readily disarrange itself. In its blending of passion and tenderness, of shame and despair, it claimed when first seen warm recognition. With no sacrifice of delicacy or beauty, it is now stronger and broader than before. At one point only does the suggestion present itself that the passion is a little too outspoken. As a whole, the impersonation is excellent, and there are points at which it touches greatness. Since the death of Miss Neilson, whose influence upon Miss Cavendish at the outset of her career was marked, no actress has appeared on our stage capable of assigning to a character in the

romantic drama equal intensity and variety, so much light and shade, and so sympathetic a hold over the heart. Witnessing this fine performance, it is possible to forget the strangely perverse teaching of the story that the Magdalen is the only true saint, and that the wise virgin, whose care it is to fill her

odorous lamp with deeds of light
And hope that reaps not shame,

must retreat before her sister, who learns the price of virtue from an ample, if uncomfortable, experience of vice. The conviction forced upon the mind by the first performance of 'The New Magdalen' is again felt. To the desire to appeal to a public intolerant of a gloomy termination, Mr. Wilkie Collins has sacrificed what might have been a fine play. For a life like that of Mercy Merrick no such social expiation as Mr. Collins depicts, probably no social expiation at all, is possible. A woman who has not only fallen into the gutter, but has rolled in it and grown familiar with it, may, by a prolonged life of sacrifice, win the right to live respected. She may not, however, retain the position she has obtained by falsehood nor the love she has surprised by fraud.

Mr. Frank Archer resumes the character of the Rev. Julian Gray, "created" by him, and is once more seen in it to high advantage. This may claim to be the best performance of an earnest and a capable actor. Mr. Mark Quinton plays satisfactorily in an intractable and inconsistent character; Miss Louise Willes is powerful as Grace Roseberry, the victim of the fraud of the heroine; and Miss Le Thiere is quite natural and very acceptable as Lady Janet Roy.

An opening comedietta, entitled 'The Wilful Ward,' was received with marked disfavour. Taken as a whole, however, the performance at the Novelty is the worthiest that the theatre, so far unfortunate, has witnessed.

Dramatic Gossipy.

FRIDAY, the 18th inst., is fixed for the opening of Mr. Edgar Bruce's new theatre, the first piece at which, as already announced, will be Mr. Gilbert's 'Palace of Truth.'

TO-NIGHT Miss Lotta makes her second venture in London, doubling the rôles of Little Nell and the Marchioness in a version, by Mr. Charles Dickens, of 'The Old Curiosity Shop' of his father. A scene painted from the house in Portsmouth Street will do something to foster the delusion that this was the spot designed by the novelist.

THE same night will witness the performance at the Globe of a new comedy by Mr. Pinero, entitled 'Low Water.'

FORTHCOMING events of theatrical interest include, in the near present, the production by Miss Anderson at the Lyceum of Mr. Gilbert's 'Comedy and Tragedy,' and, in the remote future, a revival at the Haymarket of 'Peril.'

In consequence of indisposition Miss Marion Terry has retired from the rôle she played in 'The Millionaire,' which is now taken by Miss Everett Lawrence.

ANDREW HALLIDAY's adaptation of 'Notre Dame de Paris' has been revived at Sadler's Wells Theatre, with Miss Marie Forde as Esmeralda, Mr. Mat Robson as Gringoire, and Mr. Hallows as Quasimodo.

TO CORRESPONDENTS.—W. H.—R. H.—J. R. R.—F. G. H.—E. G. T.—H. C. B.—E. W. W.—C. T.—W. J. L. C.—M. H. S.—received.

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